

SEVEN DAYS

**CAPITAL
GAINS**

PAGE 23

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STRUTS
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standup comedy
on the bus

PAGE 24

pick your own
art path

PAGE 32

clay artists
light a fire

PAGE 36





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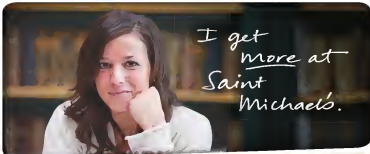
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Off and Running

By Seven Days we picked a helluva week to launch a new politics blog. From the girl go OFF Message was on it, the cliff hanger primary for attorney general Mitt Romney coming to Vermont, in a motorcycle that got stuck behind a tractor. Gov. Peter Shumlin taking off his reelection campaign and Howard Dean announcing "Well sit."

OFF Message will serve as the new hub for breaking news and analysis from the campaign trail: the Statehouse and beyond Vermont. It replaces that "The Seven Days

staff blog" which is not seeking reelection in order to spend more time with its family.

As the name implies, OFF Message will go beyond the campaign spin and press releases to bring you the politics and news stories that matter to Vermont. With a dash of our signature wit and a lot of love.

Not reading OFF Message yet? You don't know what you're missing. Here's a snapshot of the stuff we've posted just in the past six weeks. Read more at id.blogs.com/offmessage

Romney Heads to VT for Debate Prep, Gets Stuck Behind Tractor

En route to West Windsor for debate prep, Mitt Romney's motorcade was delayed by a farmer's

Pressed for Time, Shumlin Nixes AARP Debate

Gov. Peter Shumlin is skipping the long-standing gubernatorial debate — but says it has nothing to do with his feud with the AARP over a utility merger.

Former Governor Howard Dean Is Now on Twitter — and He Loves The String Cheese Incident

Peace things can be avoided when a baby boomer joins Twitter. Turns out former governor Howard Dean loves jam-band music.

Burlington Council to Debate Pro-Legalization "Reeferendum"

Marijuana advocates want the Burlington City Council to approve a non-binding November ballot question on legalization pot.

off message

VERMONT EMBLEMS & NEWS BLOG

Photos From Sanders' Burlington Labor Day Rally

Nothing says "Labor Day" as Vermont like live hot dogs and a rhy-rhyming trade show. Vermont's very own Sen. Bernie Sanders

The Scoreboard: This Week's Winners and Losers

In a new weekly web feature, Seven Days political columnist Paul Heltz analyzes what's up and where down each week. Among the postscript winners: TV station that made headlines off political ads and Jeff Serravallo's assistant AGs, whose jobs are safe for now.

facing facts



TRUMP NO

The idea more counties as primary night was rejected by voters in grades and town clerks who were to be held without receiving mail. Thank God the A2 went through.



SEE IT!

Health officials released two latest infection of meningitis cases among college students. In addition, and Thailand countries. What's next, Canada?



CICK A DOUBLE ORN T

Remember made off from all potential issues as Arlington art policy called. Open Up a Boston: Good play.



THE NATIONALS

The NFL's Nationals played the first 100 miles in the team's 100-year history but ended up to wind up the season.

PHOTO: GUY LAWRENCE/GETTY IMAGES



TOP FIVE

MOST POPULAR MEDIA

1. "Are Burlington Residents Backtracking Against Schools' Decision?" by Kathryn Flagg: The story of mandatory type. Schoolbus drivers have allowed riders from across the U.S. and Canada.
2. "Annual County Charges Stopped Against Chief Justice's Security Detail" by Andy Lawrence: Annual rights acts are aimed to the outcome of an abuse case involving a former Burlington resident's sister.
3. "The Schools of Truism" by Kathryn Flagg: Vermont schools are embracing the diversity of the future.
4. "Voters in the 'P' are Pleased: A Burlington Mayor is pursuing an increasingly rare career path: the Governor's position."
5. "In Amherst, Vermont the time to reform Public Education in Vermont" by Ben Heltz: The state's top education policy is moving into the governor's cabinet.



tweet of the week:

It's time to talk about the state of Vermont. It's time to talk about the state of Vermont. It's time to talk about the state of Vermont. It's time to talk about the state of Vermont.



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Hornsby

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Arrive at 6:45 to sign up to speak

WHERE:

City Hall

Concilio Auditorium

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Proposed referendum: "Shall the people of Burlington support the legalization, regulation and taxation of all cannabis and hemp products?"

The time is now for Vermonters to step up. Seventy-five years of this failed prohibition policy is enough. Change will only happen if we rally at City Hall and strongly urge that the Burlington city council vote, yes, to place a legalization regulation and taxation referendum on our upcoming Nov. 6 ballot. If successful, we will join with the states of Colorado, Oregon and Washington, which also have statewide referendums on their Nov. 6 ballots. Current polls show these initiatives winning by 60 percent.

Ending prohibition will mean the creation of thousands of new jobs in research, farming, manufacturing and retail. It will mean millions in new revenue from the cessation of prosecution and imprisonment to generating funds for our community needs. Instead of financing mind-numbing drug courts, it will mean regulating the cannabis market which drugs are grown and distributed, unlike the very boost to our children now have. It will mean transitioning to a renewable and sustainable source of food, fuel and product material instead of relying on oil-based, climate-damaging nonrenewables.

America's ruling 1 percent, represented by big pharma, big alcohol and the prison-industrial complex, among others, are the profiting force using the blatantly racist war on drugs to maintain this self-enriching, discriminatory policy. That's why the major African American and Latino organizations are endorsing the various legalization referendums as a way to end the gang-style mass incarceration of black and brown men. Even the Denver County Republican Assembly is backing the Colorado initiative.

We are not asking the Burlington city council to vote for legislation. We are strongly urging that they support participatory democracy and allow the people of Burlington to decide whether or not to end prohibition. We believe, if given the choice, the people of our city will join with the people of Colorado, Oregon and Washington in sending a message of jobs, justice and the environment. Please join us.



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Treasurer Hunt

The deeper race of the season is a contest among three political unknowns vying to manage the \$4 billion Vermont state treasurer's office.

Despite the high stakes, none of the candidates has attracted much attention. Not quasi-independent **ARTH PEARCE**, Republican challenger **WENDY WILSON** nor Progressive challenger **EDWIN HOFFER**. For Pearce, a Democrat who was appointed to the post in January 2011, that may be true.

"The smart money says we will benefit greatly from being on a downer ticket race in a year when we have high turnout," says **EVAN DUBOIS**, Pearce's newly named campaign manager.

That's because with President **BARACK OBAMA** and Gov. **PETER DOWDER** topping the Democratic ticket — and both netting 60-percent-plus support, according to the Cadeau Polling Institute — down-tickets Down should help the advantage, all things being equal, come Election Day. And in terms of name recognition, all things really are equal for these candidates.

Pearce served as deputy treasurer for seven years before Hoffer appointed her to replace **JOHN WILSON**. But she has never before run for public office, and it shows. While Pearce openly lit the parade route this summer and popped up here and there at Democratic gatherings, she still comes off as the behind-the-scenes barista who has been all her life.

Wilson, on the other hand, is politically astute and quick with a quip. The Rutland City treasurer argues she's got the chops to run the state treasurer's office and says she understands municipal government better than the incumbent. She may not be known outside of Rutland — where she was a senate seat in 2004 and served one term — but she's got something Pearce doesn't: a progressive base.

"Mike is a Vermont-style campaign," Wilson says, arguing that, unlike her opponent, she's a native Vermonter "tying upon volunteer campaign support and in-state contributions." It's a real campaigner: I have no problem getting in front of a crowd and pleasing the flesh, and I do so successfully.

Schroeder, the Progressive, concedes he doesn't have much chance of winning. His running, in part, to win the 8 percent of the vote necessary to retain major party status for the Progressives.

Wilson doesn't have the paid staff Pearce does, but she actually raised more money than the incumbent in the month before the last filing deadline in August. \$18,644 to Pearce's \$17,340. Throughout the campaign, though, Pearce has out-raised Wilson, \$95,486 to \$24,634 — and you can bet she'll try the deep-pocketed Democratic donor network to come out on top in September's filing.

Soon after Democratic attorney general candidate **PA DOMINIAN** conceded last week, Pearce railed his campaign for staffers like David Rousseau, who ran Domonick's campaign, and she brought on Domonick's finance director **EDWARD GUARINIELLO**, to serve as communications director. They'll join political director **DAVID MONTAGNA**, fundraiser **JANE BERGMAN** and a slew of other campaign consultants.

Those staffers seem to have settled on a message. In Guerinello's first press release in campaign back, he used the word "professional" three times to describe what the treasurer's office needs — and what Pearce possesses. Her opponent, they argue, is a political goldy who is not up for the job.

"You have one candidate with 38 years of experience, and you have someone who's bounced around with finance, but she also had a legislative career for one term before she was named out," Emerson says. "You know, Beth has never run for an office in the legislature. She is solely focused on this job and solely committed to this job."

Wilson tries twice with that classic technique, pointing to her real-world experience working for Key Bank and the Vermont Small Business Development Center.

"I don't know that Beth has ever worked in the private sector. I have," she says. "I don't know that my opponent really understands the challenges facing small businesses because she's worked in government her entire life."

Now that's not very professional.

Labour Pains

Sen. **WENDY WILSON**'s Labor Day rally and barbecue Monday in Burlington Park was all about the people's senator Labor leader after labor leader kissed the senator's ring, telling a crowd of a couple hundred that **JOHN WILSON** is the best thing Vermont's citizenship in the whole U.S. Senate.

But there was another belle at the ball: And he was — **WENDY WILSON**.

Sparting a blue Professional Fire Fighters of Vermont baseball cap, Sen. **VINCE BLANCH** (D-Rutland/Oxford) fired about the non-union rally alongside friends and allies in the labor movement. For a while, the candidate for state senator parked himself next to FFFF president **MIKE WING**, whose union was the first to publicly back the senator's candidacy back in June.

"It's always stood up for organized labor working families, in the Senate," Vinci explained. "It's loyalty. That's what it is. They say no to someone who says no to you."

The Vermont State Employees Association, the Vermont State Teachers and the Teachers Local 587 have all endorsed Wilson.

WENDY WILSON MAY NOT BE KNOWN OUTSIDE OF RUTLAND, BUT SHE'S GOT SOMETHING BETH PEARCE DOESN'T: A GEOGRAPHIC BASE.

That doesn't sit well with **JOHN HOFFER**, a Democratic and Progressive who's taking a second shot at the state auditor's post this November. Two years ago, when he ran against incumbent **TONY SALMON**, Hoffer garnered endorsements from the VSEA, the Vermont National Education Association and the Vermont State Labor Council, AFL-CIO.

"This time, he's getting shut out. You have a lot of history with them, but it was their candidate two years ago. I'm still the same guy. Still the same principles," Hoffer said at the rally, decelerated in a white sedan. "I used to remind them that I've been an ally for years."

Hoffer plans to ask the VSEA to reconsider its decision this weekend at the union's annual meeting in Montreal. It's hoping it and other unions will consider co-endorsing his candidacy.

"There's no question. There's a lot of support in the unions. We've supported him in the past," says VSEA legislative coordinator **DAVID GARY**. "But almost every major piece of legislation we've passed, Vince has had his hand in it."

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As Sanders' rally wound down — after the free food was depleted and the speeches were over — Communications Workers of America Local 1400 president **DAVE THOMSEN** walked over to introduce himself, saying he wanted to acquaint this reporter with a few political candidates.

Among them? Obama, who will soon receive his senator's endorsement, Thomsen said.

"Vince has got a long track record with us," he said, adding that he doesn't care what party a candidate belongs from. "I'm a firm believer that we don't just take our members' money and support Democrats."

Would he consider co-endorsing McCain?

"I don't know Dave!" Thomsen said. "He might have some labor history I have to say right off the bat it's going to be tough to find about endorsing anybody else but Vince."

As for Sanders, he didn't appear to share labor's love for Obama — at least on occasion. When a newspaper photographer used to picture a picture of Sanders communing with Obama and Pelosi, a very agitated senator tried — unsuccessfully — to get out of the shot.

Leahy Lists

As chairman of the Senate Judiciary Committee, Sen. **PATRICK LEAHY** may be best known for his influence on the nation's courts. But a new *Forthe People* magazine ranking of the 50 most powerful Democrats on international affairs places Vermont's senior senator near the top of that list, as well.

Noting that Leahy "essentially controls the U.S. foreign aid budget" as chairman of a key Senate Appropriations subcommittee, Leahy placed number 38 on the list, beating out all but two fellow members of Congress. PG singles out the senator's 1997 "Leahy Law" which prohibits kickback to foreign salaries that would benefit his relatives, and his fight to cut aid to allies, such as Egypt and Pakistan, whose commitment to democracy — or to the U.S. itself — is in question.

Beating out Leahy on the list? White House National Security Advisor **THOM HILKIN** (No. 1), Secretary of State **HILLARY CLINTON** (No. 4), top-fund-raiser **GEORGE LOUIS** (No. 9) and, well, "The Daily Show" host **JAY CARNEY** (No. 11).

In other list news, Leahy tied for several "winners" member of the Senate in Washington Magazine's "Best and Worst of Congress 2012" rankings, as voted upon by Capitol Hill staffers.

Vermont's junior senator, **MARK**

WARREN, also took home some prizes — but not likely the ones he was hoping for. Sanders tied for third as the "most eloquent" member of the Senate and came in first for "Isobian victim" Washington helpfully noted that Sanders is "a three-time winner" of the latter award.

Come on, Barack. Would it kill ya to get a new staff?

Wyndin Nicotrade

We all know President Obama is heading north this week, to the Democratic National Convention in Charlotte, N.C. Meanwhile, former governor **BERT SANDERS** is taking up residence in, of all places, West Windsor Vermont. The Republican senator is harboring down at the 141-acre, \$29 million vacation home of his former lieutenant governor.

KERRY HEALEY, as he pretends for this fall's presidential debates.

While the Green Mountain State may be a good place to find seclusion, it isn't that accommodating when it comes to presidential-candidate materdorms. At **MADE IN VT** of the Associated Press reported Tuesday morning on route to West Rutland: "At one point, the motorcade came upon [a] tractor, slowing it to a stop before the tractor got out of the way!"

Replacing Ed

One month after dropping out of the Chittenden County state Senate race, Burlington City Councilor **ED ADRIAN** unexpectedly announced his resignation from the council last Thursday, effective September 30. Adrian didn't specify why he was stepping down, but previously indicated that his rising political and professional responsibilities had taken a toll on his family.

According to former Assistant City Attorney **WENDY BROWNE**, the city will hold a special election on November 6 — the same day as state and federal elections — to fill Adrian's Ward 1 seat. For the remaining 12 months of his term, Candidates must submit their petitions to run by October 3.

Ward 1 Democrats will select their candidate as a nominating caucus on Thursday at 7 pm in the Schranz Park Barn. ☐

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ENERGY

Chittenden County's First Wind Project Is Small, Local and, of Course, Generating Opposition

BY KATHY FYNPLAGG



Dan Pitt-Gerald

By every measure, the Georgia Mountain Community Wind project is more "local" than other wind farms cropping up on ridgesides across Vermont.

Unlike projects in the old and dead-end, the Georgia Mountain owners are Green Mountain entrepreneurs: David Wilfong and a Vermont native who started a successful alternative energy company in Hinesburg and Williston, has teamed up with the Harrison family of Georgia, who own a concrete business and 25,000-acre maple sugaring operation. Burlington-based Merchants Bank is financing the project on land owned by the Harrisons, and all the power produced will be sold to municipally owned Burlington Electric Department.

The scale is smaller than other wind farms, too—only four turbines on the twin peaks that span the Georgia-Milton town line, compared to 21 at Kingdom Community Wind in Lamoille and 16 in the old. From the summit of Georgia Mountain, the 65,490-foot turbines in New York's Noble Athens Windpark look like machete on the horizon.

But the fact that it's homegrown hasn't insulated the Georgia Mountain project from the type of division and conflict embroiling other wind developments around the state.

Neighboring property owners have complained about the constant rumble of trucks and explosions that have sent golf-ball-size "fl yuck" onto their adjoining properties. Neighbors allege that one Saturday morning, work at the mountain started at 6:15 a.m.—45 minutes earlier than the permit allows.

Georgia Mountain Community Wind has admitted to making mistakes, including blurring on Remington-Beale Day—a state holiday—which is prohibited under an state permit.

"We messed up," said Martha Skoson, a project manager at GMCW and vice president of Waterville-based Northeast Wind—one of almost two dozen local companies hired to work on the project. But Skoson admitted the project developers are trying to be good neighbors. For instance, the soil abutting property owners have been notified at 4 a.m. on days when blowing would occur.

The developers are hustling to get the project online by December 31 to take advantage of up to \$9 million in federal stimulus grants that are set to expire. Wilfong suspects that neighbors are trying to stall progress, knowing full well the project is happening within a tight time frame.

"They know we have a deadline that could kill us," he said. "Emotionally, it could bankrupt us."

Tensions boiled over last month when GMCW stopped Dan Pitt-Gerald, a former Milton selectman, and his elderly mother, Jane Pitt-Gerald, with an injunction and temporary restraining order for interfering with construction. Pitt-Gerald's mother owns 260 acres adjacent to the construction, a portion of which falls within the project's 1000-foot blast zone. Dan Pitt-Gerald refused to leave the area during a scheduled blast day, saying it would infringe on his family's property rights.

GMCW called police to secure the blast zone, and a technician had to crawl out overnight on the mountain because an explosive charge had been set but not detonated.

The next day, when Pitt-Gerald and his sons returned to the property line, local law enforcement served him with the restraining order.

Skoson said the legal actions were a "last resort" to ensure public safety and to keep the project on schedule. On August 22, the developer issued a press release saying that preliminary blasting had been completed and both the injunction and restraining order against the Pitt-Geralds had been dropped.

The following day, the Vermont Public Service Board issued an order directing the developer to stop blasting in light of neighbors' concerns. But neighbors complained that the action was too little, too late, they had complained to the PSB seven weeks earlier—in July 3—and only after blasting was complete did state regulators intervene.

"It leaves a really bad taste in your mouth," said Melinda McLane, who lives nearby on Georgia Mountain Road.

Crews on Georgia Mountain are presently building the giant pads upon which the 620-foot turbines will sit. On a tour of the last week, a crane hovered over



the concrete and steel foundation taking shape on the mountain. Stokun said that when completed, the turbines will generate enough energy to power 4300 homes—supplying roughly 30 percent of Burlington Electric Department's residential power needs. BED has a 25-year contract to purchase all of the wind farm's power.

At the base of the mountain, brothers Kenneth and George Winkles are selling their herd of organic dairy cows. Brightlight filtered through the barn door while cows rustled in their berths. Kenneth Winkles sat down his milking let and shrugged when asked about the wind project.

Though both are listed among the neighbors who complained of blasting to the PRR, Kenneth Winkles said there's not much use in dwelling on the project. He might not care for it, but he knows its going on.

The Winkles are struggling to sell the 250-acre farm on which their family has worked for three generations. They're not selling because of the wind project, rather, after 36 years of dairy farming, they're ready to retire. But they haven't found a buyer, and so far a few serious contenders have backed off after learning of the wind development.

Its construction sounds like a low rumble from the Winkles' farm on Georgia Mountain Road. On the other side of the mountain, though, Tom Hall has a front-row seat to the development. His home on Ted Road is located directly across from the gate to the wind project access road. Hall said he once covered 15 trucks go past in 10 minutes. From his front door, he can clearly hear the swoop of heavy trucks backing up and the screeching, squealing noise of grinding rocks.

"It sucks," said Hall, who has lived here for 30 years after moving away from Connecticut to escape "the hassle and hassle." He fought the project unsuccessfully for four years before the PRR and believes the developers are building the wind farm "for a few dollars in their own pocket."

Hiltbrandt, who was a late investor

in the project, objected to Hall's claim that developers are in it for the money. He said his interest in wind energy is a lifelong passion that first took root when he was growing up near Grandpa's Knob in southern Vermont.

"I've taken my life's assets and put them into this project," said Hiltbrandt, who founded NEO Systems in Hinesburg and now runs AllEarth Renewable in Williston. "I understand their position for doing this, but at the same time it's not legal. It's not right, and the public good is not being served."

Responding to Milton neighbors who have called him a "hully," Hiltbrandt said,

"I've become a lightning rod for Acoustic Smith and Lukas Seelinger," referring to the leaders of the anti-regulated groups Versarose for a Clean Environment and Revere Vermont, respectively. Hiltbrandt has known both for years, but says he "totally" disagrees with their vision of Vermont's energy future.

"We support over 90 percent of our energy," he said, "and we have to do something different."

Aside from a few vocal opponents, Hiltbrandt and others said they don't think residents in Milton and

Georgia are paying much attention to the Georgia Mountain project. Hiltbrandt mailed up around 300 signatures for a petition to oppose the project two years ago, but as the process reduced many neighbors weren't even aware the development had been proposed.

With turbine parts set to arrive by early October, Pittsford and others are waiting to see what, if any, reaction the owners themselves will elicit once construction is complete.

"For some reason... that project seems to have flown under the radar. I think people in the area are probably going to be very, very surprised when they start seeing these things go up," said Seelinger of the group Revere Vermont. "Chittenden County seems to have ignored the wind issue, but with this project they're going to get a lot of firsthand experience with it." □



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Amy Leventhal

In Montpelier, Empty Storefronts Could Be a Thing of the Past

By CORIN WIRSCH

For years, residents of Montpelier have complained about empty storefronts lining the city's most prominent downtown streets, fragmenting one landlord in particular for the numerous vacancies. Jeff Jacobs

Mary cited Jacobs' high rents and complex leases for holding back capital-city commerce. Last January, some artists protested by peeling over the windows of empty storefronts with drawings of lively café scenes — visualizing, ostensibly, what could be there instead.

"People were always puzzled that he hadn't chosen to rent them," says Montpelier Mayor John Haller, who noted that demand wasn't the issue. "It has been a vexing problem."

But as the last five months, at least seven new businesses have signed leases to rent Jacobs properties. Between now and the holidays, downtown will welcome a new sushi bar, fitness studio, chocolate shop and art gallery. To Haller, the development is a huge relief.

"There was never consensus as to how to approach this," the mayor says, "but for me it's wonderful that the problem solved itself by the landlord letting the market work."

So what happened?

By all accounts, credit goes to Jesse Jacobs, the 29-year-old son and business partner of Jeff Jacobs at the family's real estate company, Montpelier Property Management. Rather than lowering rents by a significant amount, Jesse Jacobs lured new business with flexible leases, interest-free loans and help securing building permits.

Amy Leventhal will soon move her fitness business, Studio Zenith, into the Jacobs-owned property at 30 Main Street. Another space Montpelier city hall, the prominent space had been vacant for three years. Leventhal initially worried it wouldn't work for her, but to address her concerns, Jacobs rewrote the lease agreement four times in five months and

divided the vacant 2400-square-foot space in half.

The chamber was Jesse Jacobs' offer of an interest-free loan to help Leventhal build the studio. She used the money to create what she describes as a "fun, simply beautiful" fitness studio with bamboo flooring, sandblasted brick walls, a shower and changing room, and all the strength-training equipment she needs for her signature "intense" fitness classes.

"Jesse Jacobs stepped me up, and he has been the most pleasant person to work with," says Leventhal, who has five

years to pay back the loan. Without that, she says, "I never would have been able to do it. It's really taking a snap out on the knee for me."

Like others in the community, though, Leventhal was initially put off by the Jacobs name. "I got afraid of his reputation, probably six months ago," she told Jesse. "I'm not comfortable with

your dad's reputation." And she says, "That's not fair. You don't know me, and you don't know us."

Jesse Jacobs, who runs the business day to day from a second-floor office at 70 Main Street, is well aware of the negative reactions his family's name engenders. Jeff Jacobs is the husband who years ago tried to put a McDonald's — and a three-story flyer went — at a historic downtown building. He forced Capital Grocers to move from its long-time location to a less-than-ideal one by raising the rent \$500 for a basement the coffee shop couldn't use. More recently, when in Montpelier himself, Jeff Jacobs for the drive of Longdon Street Cafe, a popular meeting spot for artists and musicians housed in a building he owned.

But Jesse Jacobs asserts that, like everyone else, members of his family were adversely affected by the economic downturn that paralyzed new business and discouraged banks from lending money. "A lot of spaces went vacant at the same time the economy fell apart. In all of a sudden, we had a lot of space," he recalls. "In the last five years, the environment has been stagnant in downtown Montpelier. It's partly a result of tough lending practices."

Jacobs says he hasn't lowered rents but was able to attract new tenants by offering "rentative packages."

For the owners of Aislinn House, a multi-restaurant that will open in November in the former Christmas Eve building, Jacobs offered to help customize the space that has been vacant for six years. "Thanks being so tough in terms of lending, we figured if we could be really difficult to get the money together to build out the front of the house and kitchen," he says.

REAL ESTATE

CREDIT GOES TO JESSE JACOBS

THE 28-YEAR-OLD SON AND BUSINESS PARTNER OF MONTPELIER'S MOST NOTORIOUS LANDLORD



Jesse Jacobs

None of the Jacobs' new tenants would dispute the terms of their leases, and many were reluctant to say much about their experiences with the landlord. Jesse Deha, who with her husband, Wally, is opening a chocolate shop called the Cocoa Bean at 40 State Street, called Jesse Jacobs "overwhelmingly positive and very helpful." Theo Kennedy, who plans to open a gelato shop, Chilli, next door in late September, says the landlord has been "very supportive."

Last winter, Goddard College president Barbara Vucari met with the Jacobs family while she was in Florida — Jeff Jacobs and his wife, Jody, spend a portion of each year there — to brainstorm ways to reintegrate the college with the city as Goddard celebrates its 150th anniversary.

"The elder Jacobs is a Goddard alum," notes Vucari. "He clearly has respect for Goddard, and for downtown." The result: a Goddard-curated art gallery at 84 Main Street. A forthcoming exhibition of photographs there will illustrate the college's history.

Also coming soon to Jacobs-owned

properties: a shared workshop called Local 64 that will expand into bigger digs at 8 State Street.

Beth Jarvis, a former Montpelier city councilor and board member of Montpelier Alive, believes some in the community have lost sight of how much the Jacobs family has contributed to Montpelier over the last 26 years, from saving historic buildings to creating rental units.

"People like to have a scapegoat, he was put in that role," she says of Jeff Jacobs. "Whether or not it's an earned reputation, he's been trying to revive uptown in terms of how people have treated him family."

With the new businesses coming online, she remarks, "It feels like a brand-new day in Montpelier, honestly."

If there has been a shift, Jesse Jacobs attributes it to "more of a shift in how we perceive things: a shift in goals for us and our family."

"The vitality of Montpelier is entirely integral to our success," he says, "and we work very hard to make it as successful as possible." ☐

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Peter Owens Has a Vision for Downtown Burlington. Step 1: Break the Development Logjam

by Kevin J. KELLEY

Even "socially responsible" build-
ers are wary of doing business in
Burlington.

"I won't say it's impossible,
but I will say it's incredibly challenging,"
remarks Erik Steadman, a founder of the
Vermont Green Building Network and
development manager for ReSource. "There
are a lot of developers in Chittenden
County who won't even consider building
in Burlington."

Peter Owens, the new head of
Burlington's Community and Economic
Development Office, aims to change these
negative perceptions of the Green City.
His vision advocates are hopeful that Mayor
Mew Washburn and his fifth-year-high
development department can crack a culture
of "no" that has stymied many commercial
and residential projects in Burlington.

In contrast to their predecessors, Rob
Kito and Larry Koppleman, Washburn
and Owens both have extensive experi-
ence with the politics of development.

The mayor, a longtime partner in a
firm focused on building mixed-income
housing, was elected as a proponent of
downtown development. He has sup-
ported as that since from key programs,
such as CEDO housing chief Brian Fine
and former CEDO boss Michael Monte,
who says Washburn made a smart call
by appointing Owens to head an office on
behalf of Burlington's emergence as a
dynamic place to live and work.

A 1990 Middlebury College grad,
Owens holds a PhD in environmental plan-
ning and urban design from the University
of California at Berkeley. He has worked as
a development specialist for private firms
and nonprofits in California and, more
recently, in the Upper Valley.

He was senior planner for the Presidio
Trust, which oversees the conversion of a
military base near the Golden Gate Bridge
into a multipurpose neighborhood inte-
grated into the texture of San Francisco.
Owens is an entrepreneur, as well. He
helped his brother outfit a 50-acre old fire
tower as an export plant prep and deliv-
ery unit.

"My experience working in both the
public and private sectors will be really
helpful in Burlington," Owens says in an
interview at Burlington City Hall.

He also got a history buff. Owens was
involved in waterfront, transportation and
housing initiatives in the 1970s, during the
career of then-mayor Bernie Sanders. He
earned out some of the early planning for
Waterfront Park, along with the design for
a small green space on North Street.

"Burlington was such an exciting place
to be working on those sorts of issues,"



POLITICS

Owens says 20 years later. "It's great to be
back in this city. It's real privilege to have
been helped by Mayor Washburn to head
up CEDO."

The two didn't know one another until
annual colloquies formed the plan for the
mayor's election earlier this year.

Now, the pair plan to work closely
to achieve their shared vision of a more
vibrant Queen City. Washburn and
Owens are going to have to bulldoze his
reputation and NIMBY-ish attitudes that
have earned Burlington a reputation as a
hell for developers.

Rob Miller, a local philosopher and
head of a firm that has built major projects

in Burlington, says the city's recent pro-
cess seems inclined to stymie, rather than
regulate, development. Maybe, says the
chief financial officer for the Champlain
Housing Trust, it's more diplomatic. "The
permissive process in Burlington could be
a let-it-be," comments the man who ran
CEDO for 12 years — longer than any of the
three other directors of the office business
established in 1983.

CEDO has no direct ability to direct
through. Bureau chief Michael It
never issues nor enforces regula-
tions. Instead, the office serves as a
multifaceted community-building and
economic-promotion entity with the

primary mission today of "leading the
mayor's agenda for downtown and ur-
ban development," as Owens puts it.
CEDO also battles with business in
response to the housing needs of low-
and moderate-income Burlingtonians,
Owens adds.

Balancing the sometimes-conflicting
demands of the mayor, the city council, the
various cities' commissions and private
business interests — along with political
criticisms — is the most difficult aspect of
the CEDO director's job, Monte says, and
could prove challenging for Owens, who'll
start his first job July 1.

The city's planning and zoning office,
along with the Department of Public
Works, are viewed by some housing oppo-
sitors as friendly and inflexible. But they're
not considered the only potential obsta-
cles to development. In fact, planning
and zoning director David White says
preps from many development advocates
for his work on Plan BTV, a marketing
public process — and now a draft docu-
ment — charting the future of downtown
and waterfront development.

Now, the most real in CEDO's box-
ing gloves, highlights another obstacle.
In Burlington, a single resident can sue
the city's appeals process to delay or kill a
project that enjoys broad support.

Now, who has worked at CEDO for
nearly 30 years, has a positive view of
Owens' ability to shift the balance of power
on development issues — even though Fine
was passed over by Washburn when the
mayor chose a new CEDO director.

"I definitely think we'll see housing
bill development in the next couple of
years," says Washburn.

Steadman adds, "This optimism we can
shift the culture at least a bit."

Although he can't quantify it, Steadman
predicts that Washburn and Owens will
get a better idea of how to do it than
Rob Kito did.

Owens, a fluid conversationalist, says
he understands what he's up against and
doesn't imagine that a rule of change is im-
minent. "I believe in small-bite — in getting
small bites, reaching back and then moving
the numbers around," he acknowledges. "With
each increment, you get better."

Growing on his memory of the energy
that inspired Sanders's Burlington,
Owens remarks that "CEDO at its best was
very entrepreneurial." He points to the
development of City Market and the con-
struction of downtown parking garages as
examples of groundbreaking moves clearly
in tune with CEDO's moral and economic
mission.

"Some things worked, and some things

delity. Owens claims, "The strategy is to rebuild the historic Plant, — first as a city recreation center and then as an entertainment facility — to establish it as a symbol of future," he says. "The single most frustrating thing about the Morris Plant is that nothing at all has happened with it in 30 years."

The environmentalist Champion Parkway — which Owens worked on, too, when it was still the Southern Connector — also stands as a testament to governmental dysfunction, the new CEDCO director adds. But he expects progress to be made on both projects by year's end.

The rest of Owens' development checklist at downtown Union Plaza ETV. He wants to turn the Burlington Town Center shopping mall "inside-out" so that Cherry Street becomes a storefront-lined promenade to the waterfront rather than an off-putting row of banal, institutional buildings and a parking garage that's "a tough shape." He envisions a storefront or facade on connecting Cherry Street to a new building at Morris Plant.

I BELIEVE IN SMALL BALL — GETTING SCRATCH HITS, REACHING BASE AND MOVING THE RUNNERS AROUND.

PETER OWENS

The Washington administration has already produced a plan to rebuild the most heavily used section of the waterfront bike path, Owens notes. And attention is now turning to the rehabilitation of City Hall Park, which, he suggests, can be financed through a combination of public and private funding.

On that front, Owens hopes to draw on the experience of fellow Midwestern cities. Adrian Ruppel, who now voluntarily advises for his success in growing up New York City, says profits don't rule in the Bloomberg administration.

If Owens' achievements do fall short of his ambitions, it won't be because he slacked. "The guy works tirelessly long," Peter observes. "He sends emails at 11 p.m., 2 a.m."

Not at least part of the night, Owens dreams on a patio at a friend's house on Stockton Avenue, where he has established official city residence. His wife, urban planner Carolyn Radtke, and the couple's two high-achieving children live in Haverhill, Mass., and spend time together on weekends — either here or there. It's a viable, if not ideal, arrangement, Owens says.

Living apart from his family and facilitating urban development isn't his only challenges. The CEDCO chief is strong to

avoid a budget crisis that could result in the loss of some of the effort's 30 staffers. Federal funding for local housing and community projects is being slashed. Washington funds (and CEDCO nearly \$6 million budget), and the federal contribution has fallen about 40 percent in the past few years, Peter calculates.

It's a national chop that many other municipalities have been able to withstand by substituting local funds for federal dollars. Burlington will seek to do the same — probably by expanding state and higher development fees, Owens suggests. A tax increase targeted to facilitate economic development is another, slimmer possibility, Peter adds.

Job shortages could cause a release of the morale deflation that Owens has also been trying to remedy in his new months in office. "It was a real tough curve he rebounded."

"The staff here has been beat up on for years — mostly for problems they didn't cause," Owens says in regard to the malaise that enveloped city hall as the Burlington Planet, debate, dissent, anger and confusion. Today, however, CEDCO-ites are "happy there's a surge and ambition here again."

Owens' planing has helped, as well. Once a week for half an hour, workers break into teams for city-hugging spelling bees, relay races involving office equipment and other such "side burning" exercises. These "CEDCO Olympics" are being organized in part by Mary Kravinski, the recently appointed assistant director for community development. She is among the "new people with new ideas" who, Fine points out, will be replacing two recently departed staffers.

Kravinski, who responded to an ad advertisement for the CEDCO post she now holds, when someone that Burlington's development challenges are not unique she arrived here from the planning effort in southwest Florida that includes the urban city of Naples. It's almost impossible to build high-quality, affordable housing there, Kravinski says.

Wormest, she says, is "on the totally opposite end of the political spectrum" from Florida. In the Burlington area, for example, "it's clear that there's a lot of concern for people's well-being. That's why it came here. That's why this is a good place to be." ☐

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For Art Hop, Burlington Comedians Stand Up and Deliver

BY DAN POLLES

Riding the bus can be kind of a drag. But the **ART HOP** Express shuttle buses serving the 2012 **SOUTH END ARTS AND BUSINESS ASSOCIATION** two-weekend could be a heck of a lot more entertaining than the average bus trip—all apologies to the CCTA buses also hauling people to and from the Art Hop. Thanks to a joint venture between **SPACE ARTS** and the new Burlington-centric arts and culture website, **ART HOP**, the express buses—which will ferry passengers between the Burlington Town Center garage and stops along the Hop on Pine Street—will be destinations in their own right. The mobile stages featuring local comedians will suit a light tone for revelers as they embark on Art Hop adventures.

THEATER

"We're just hoping to put people in a good mood on their way down there," says comedian **NATHAN HARTWICK**. Hartwick and his wife, **NATALIE MILLER**, a fellow comedian and a board member of the **SOUTH END ARTS AND BUSINESS ASSOCIATION**, are the founders of **Spunk Arts**, a theater and performance-art studio based in Burlington that specializes in standup and improv comedy. The duo was tasked with organizing the performance angle of Art Hop for its 20th anniversary. One idea, jokesters on wheels.

"It was the product of a huge brainstorm, trying to figure out where we could add pop-up performances," Hartwick says. "So we thought it might be fun to stick a comedian on a bus."



Nathan Miller and Natalie Hartwick

For One Vermont Company, "Going Commando" Means Success

BY KIM MACQUEEN

Life might be easier for **KERRY O'BRIEN** if she didn't live in Vermont. It would make sense for the owner and designer of **COMMANDO**—which makes "available" undergarments—to live near New York's garment district. There, the world's most popular designers and models are so accustomed to her product that O'Brien says, one of them told her recently, "We can't have Fashion Week without commando."

"People are surprised to find us in Vermont," says O'Brien, a former PR executive from South Burlington who moved back with her husband, **JO ANNEAL**, a former investment banker, after 10 years in New York. "But our company thrived here because I grew up here. I live living here and here is a wealth of talented people here."

As she prepares to head south for several days of back-to-back Fashion Week runway shows to promote its spring 2013 collection, O'Brien has just been nominated to serve on the Council of Fashion Designers of America (CFDA). She's one of few female designers to receive the honor, and so far the only Vermonter. She got her start in invisible



Kerry O'Brien and Jo Anneal

AT ANY GIVEN TIME WE HAVE FOUR OR FIVE DIFFERENT IDEAS ABOUT PRODUCT LINES.

KERRY O'BRIEN

underwear almost by accident.

"I always wanted underwear that didn't dig into me. It just bothered me out," O'Brien says. "I couldn't understand it. We care so much about what we wear for lipstick, what we wear for shoes, for accessories—but underwear seems to be an afterthought."

Ever the go-to girl for friends who didn't know what to wear under light dresses, O'Brien started to work on a book about underwear, only to realize she'd rather participate in the solution than write about the problem.

"I said, 'Why do we have to fix this [the fabric] on the outside? Why can't we just make it?'" she says. "Everyone said, 'You can't do that.'"

FASHION

WE'RE JUST HOPING TO PUT PEOPLE IN A GOOD MOOD ON THEIR WAY DOWN THERE.

NATHAN HARTSWICK

Hartswick says each bus will have one or two local comedians, drawn from a roster including **AMON CORREIA**, **RYLE GRONIN** and **JOHN YEAN**, and "maybe one with a 'sizable' talent can expect a variety of performances, from straight standup and improv to game playing and a 'hyperbolized tour of Burlington'."

The mobile comics are part of a larger attempt by SEABA to increase

the visibility of performance art at the Art Hop through pop-up-style performances. Spark Arts also will host a pair of comedy shows on Friday, September 7, and Saturday, September 8, in former Jazzercise studio at 257 Pine Street, re-purposed as the Pop Up Comedy Club.

"The Jazzercise logo is still on the wall," Hartswick says. "We're joking about doing Jazzercise routines."

Barring impromptu exercise bits, the early set hours might well be a "Whose Line Is It Anyway?" type improv-comedy show by the Spark Arts crew. The later shows will feature traditional standup comedy from comics including **KIT RIVERS**, **JAMES LEWIS**, **ORLIN YEAN**, **CAROLIN LARULA** and others.

Hartswick also hints at a "big event" pop-up performance that he says Miller may at may not be coming on Friday, "possibly" in the **COCA COLA** parking lot.

"There's something going on at seven, and maybe again at nine, in that area," Hartswick says early. "I won't tell you what it is, but you might want to be there."

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At the time, commando, founded in 2003, was making tokeitos, a popular line of "removable damage" accessories that came packaged in Chinese food-type containers. So when O'Brien went to New York to talk to fabric manufacturers about her idea, a lot of them already knew her and were willing to help. "I still didn't know a whole lot about fabric," she says. "Finally, we found someone who said, 'We know how this can be done.'"

Designers like commando for runway fashion because the underwear is designed not to show — that is, no panty lines — and models say they like it because it's comfortable. O'Brien and Duggan now travel the world looking for luxury fabrics that they can re-cut, using patented processes to produce light, breathable fabrics. In addition to panties, the product line includes slips, bras and corsets, shapewear, hosiery and other accessories. Commando's 15,000-square-foot warehouse and office in South Burlington serves as a sample, shipping and distribution center. Locally, the products are available at Boro and Suppression in Burlington and at Mandy's in Shelburne. Customers can also purchase directly

from commando's website.

The company's line of "under wear" has been in demand almost since it became available, and particularly for the past three years that commando has participated in Fashion Week. Recently, O'Brien branched out from invisible fabrics to bold, sensual designs.

"Daring, daring," Duggan interjects. "We've got posable skulls."

As the shows get under way in New York this Thursday, September 6, most of commando's own spring 2012 line has already been sold. This year, O'Brien is attending Fashion Week as a new CFDA member and isn't sure if she'll be able to do the shows. "I'm feeling funny of support," Commando has new developments of its own, including reversible women's underwear and, still in the works, a men's underwear line.

"I try not to put deadlines on where our company's going to go," O'Brien says. "At any given time we have four or five different ideas about product lines, some just kind of off the wall, and some stick around and produce to the top. And that's what we go with."

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STATEofTHEarts

New Sketch Comedy Troupe Presents Raunch, and Reflection

BY MARGOT HARRISON

It wasn't your typical Friday-night scene at Burlington's **INTERMOUNT VIDEO**. To the strains of New Age music, three women and one man struck yoga poses in front of the "Directors" section and proclaimed their allegiance to Vermont-made, natural and organic goods. As the audience looked on from a half-circle of chairs, the hippie diaphana abruptly became a satirical sales pitch — for classical furniture inspired products.

Business at the month's crossover appreciation night were getting a taste of **FRANKIE FROM WORK**, a new Burlington-based sketch-comedy troupe with a vibrant awareness reminiscent of "Portlandia." The players are **CHLOE GAMBINO**, **KEVIN CHRISTOPHER**, **MARGARET DUNNICK**, and **SEBASTIAN HARTWIG**, all familiar faces from local theater productions (Christopher is a cofounder of the **SANTS & PANTS PRODUCTIONS COMPANY**). Last fall, *Frankie From Work* received a **VERMONT AGENCY SPACE GRANT** that led to a February performance at **PLAYHOUSE**. The troupe also made an appearance in the Burlington Fringe Festival last month at the **SW**

CENTER FOR THE DRAMATIC ARTS. But SW's first major public outing will be at the **Off Center** starting October 17.

The troupe got its start in spring 2011, when **EDMUNDO** and **ANGIE ALABACK**, both academic advisors at the **COMMUNITY COLLEGE OF VERMONT**, began meeting for coffee to discuss comedy writing. "We're very attracted to social and political satire and parody," EDMUNDO says in a post-performance phone interview. That fall, the two women modeled in an online sketch-writing class offered by the *Second City* — and started calling on actor friends to perform their material. **ROBIN HANCOCK**, who directed last year's *Remember Me to All Good Folks* at *Playhouse*, came on board as the troupe's director after she saw their February performance.

At *Waterfront*, *Frankie From Work* performed just four sketches of its current repertoire of 20. EDMUNDO says that two elements were readily apparent: a satirical strain — with both right-wing ideologies and Vermont postcard coarsening in for spirited ridicule — and an absurdist one.

BURLINGTON COMPANY MAKES SOCIAL NETWORKING ULTRALOCAL

BY MIKE GARRIS



Real-time discovery of social interest for daily activities and events



DIGITAL

For shy types, meeting people can be a problem. Likewise, if you always stick to your same old social circle — it's harder to join in new situations or just find a buddy for a spontaneous outing when all your friends are busy. **SHOUTPLANS** is here to help. A new website designed by Social Logic Inc. of Burlington aims to facilitate planning events, meeting new people and connecting more easily with friends you already have.

Last Friday, August 31, **ShoutPlan** cofounders **ORAN GORDON** and **KRISTEN BROOKS** hosted a launch party at **RED GARAGE** in Burlington, inviting all ideas — via word of mouth and flyers posted around the city — to meet each other and the team behind this innovative software. Everyone seemed to mingle comfortably even if most did bring with the iPhone they came with. The welcoming who matched ShoutPlan's reason: ShoutPlan warmly greeted guests, conversed with

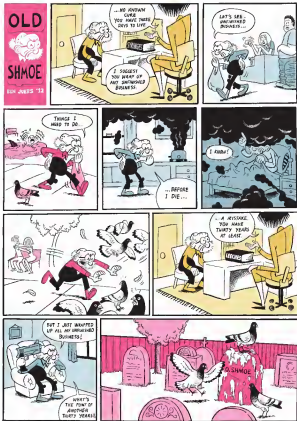


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BEN JUE S graduated from the Center for Christian Studies in 2001. He lives in Sydney, Australia, and is currently writing a PhD thesis on *corruption* at the University of Sydney. His work can be viewed at benjue.wordpress.com.



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AHOY, MATEY!



**We're 17! Thanks to all of
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Please join us for our 17th birthday party, this Friday,
September 7, 5-8 p.m., as part of the South End Art Hop.
Showing artwork by Harry Bliss and Matthew T. Olson.

Front row: Zory and Ashley Olsen, Poole Rowley, Pamela Pollock

Second row: Dan Bollen, Andrew and Hurley Saville, Cathy Reimer,
Rafael Bergsson, Don Eggert

Third row: Kathryn Flegg, Kate Ledbetter, Colby Roberts, Tiffany Soyars-Clark

Fourth row: Margot Harrison, Jeannine Pontas, Megan James, Diane Sullivan,
Tyler Machado, Brooke Beaupre, Kate Picard

Fifth row: Cheryl Brenner, Anely Brenner, Corin Hinch, Alice Lovitt, Michael Bradshaw

Left top: Carolyn Fox, Eva Tallinger, John James, Bobby Hackney

Right top: Celia Hazard, Carey Greiner, Kaitlin Montgomery, Emily Rose,
Michele Brown

Mixing: Meredith Carynon, Steve Hadzicki, Paul Hebert, Jessica Piccard,
Kate O'Neil

Behind the camera: Matthew T. Olson

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Dear Cecil,
Space companies looking to mine asteroids are thinking of bringing them into orbit for easier access. Would it be several of these asteroids eventually pull on the planet so much they would change the orbit of the Earth or the moon? Is there a certain weight we need to reach before it's a problem?

Quinn

What? Oh, sorry, Quinn. I was daydreaming. I was in the orbit of Ferdinand and Isabella in the late 1400s in Toledo this plucky adventurer with a crazy but cool scheme to enrich Toledo by sailing off the edge of the world. Isabella listens, then interrupts. "Ohm," she says, "I like your plan. Who knows, it might even work. But it's never pass environmental review!"

Let's talk about asteroid mining. You're asking because of the April announcement that a group of wealthy entrepreneurs has founded a firm called Planetary Resources, which wants to send space robots to nearby asteroids and strip mine them for precious metals. Indeed, inside Chicago CEO Larry Page, X Prize founder Peter Diamandis, and many other who're in business and high tech — the absolute of our age, is the idea easy?



Absolutely. Cool! That, too. No kidding, Quinn. I agree with you. We must consider the ramifications if this dreamed-plus actually works.

The prize here consists of the so-called platinum-group metals, which includes platinum, palladium, osmium, iridium, rhodium, ruthenium, and rhenium, and are relatively abundant in some asteroids. A chance specimen might have 3700 times the platinum concentration found in the Earth's crust, 40,000 times the rhodium and 660,000 times the osmium. With all these metals currently selling for more than \$1000 a ounce, a near-Earth

asteroid, or NEA, 1 kilometer in diameter could yield more than \$1 trillion in precious metals. Recalling how New World gold devastated the Spanish economy, I suspect a flood like that would crash the precious-metals market, wrecking who knows what financial havoc for one prominent firm.

The first thing the Planetary Resources people might plan to do is launch a dozen or so space telescopes to hunt out promising NEAs, particularly those whose orbits are within about 1.6 million miles of Earth. (So we're clear, these aren't rocks in the asteroid belt between Mars and Jupiter, which are much farther away.) Currently we know of more than 9000 NEAs, 846 of which are 1 kilometer across or larger.

Once enough likely asteroids are found, probes will be sent out to assay them for mineral potential, followed by robot miners to work the veins.

From here on out, things start to get challenging. Mining an asteroid is going to involve cutting, drilling, boring or melting fractures rock (given an NEA's climate size and low gravity, blasting is out.) Then you have to refine the ore, which possibly means pulverizing and extracting the desired metal with chemicals. These are resource-intensive, high-maintenance industrial processes that would have to be conducted by remote control at a distance of 1.6 million miles. Even if you're a high-tech genius, good luck.

Most of the difficulties, some enthusiasts propose capturing asteroids and dragging them nearer Earth, possibly allowing humans to go up and assist with mining. One idea is using a solar-churne space tug to approach a small asteroid, deploy a fiber tug to capture it and tow it home.

Not sure, but we'll let the billions await the details. One who not going to worry about mining up the orbit of Earth or the moon Under the most optimistic scenario, the asteroids will be shipping maybe by a few hundred meters in diameter. A rock big enough to cause Earth to wobble would need to be a thousand times as large.

Other concerns are more troubling. The first is crashing

the asteroid into Earth and taking out Toledo. The 1934 Tunguska meteorite explosion over Siberia, thought to have involved a rock 100 meters in diameter flattened 80 million tons over 400 square miles. Next best: parking the asteroid in final orbit on the far side of the moon.

Then there's waste disposal. While precious metals are more plentiful on asteroids than on Earth, we're still talking parts per million, meaning you'll wind up with a massive quantity of tailings. You can't let the stuff just float there, so you'll want to dig it up and send it spinning down to the lunar surface.

Some Chab types will object that this will mar the scenic beauty of the Moon. True, definitely. What's more is the potential for overpopulation. If accidentally or intentionally a bag of village-wound up in Earth's orbit will rupture, the sunlight spill could lead to a chain reaction of colliding debris — a scenario known as the Kessler syndrome — leaving Earth surrounded by an impenetrable shell of space junk. One should not to imagine the 300,000 required to clean up that.

Not saying all these concerns couldn't be addressed. But the Planetary Resources people better reserve a good chunk of their budget for lawyers, insurance, crisis management and PR.

IF there something you need to get straight? Cecil Adams can deliver the 16 right. Drop an e-mail: WRITER.CECIL.ADAMS@THE-CHICAGO-TRADER.COM. Or write: Chicago 110101, or visit www.thestraightdope.com.

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My God, the Trout!

I was passing through Richmond on a clear summer morning on route to a Jeweille pickup. Moving along, I noticed that Jeweille's car not technically a score in its own right but a past of Richmond. Don't quote me on that, though — I could have it wrong, and I wouldn't want to rile up the proud local residents.

And you, a retired insurance adjuster going to the hospital for outpatient hernia surgery. Later that afternoon, if all went according to plan, he would have me for the ride home.

Ifly not work can be divided into various categories and subcategories, and this fare falls into the niche of "folks who cannot drive but are scheduled for a procedure that precludes getting behind a wheel personally." I'm like an archaeologist when it comes to my various subtypes of customers. This one we could identify as *Toddles/Fitchers/Ides*.

Idi revealed on an exceptionally steep dirt road running north of Route 2. I had never taken it before, nor was I sure Ides even noticed it. The few houses I passed were relatively new, a road such as this would never have been developed before the advent of reliable four-wheel drive vehicles. Idi's home was up a long driveway, and he was waiting outside when I pulled up to his house.

"How close you got here?" I said as he got comfortable in the front seat.

"Thanks," he said. "Yep, I built it myself in the '80s."

"So you were an experienced construction guy?"

"Not really. I just used a handyman's encyclopedia to get him to it."

"That's amazing," I said. "I'd like a drink once, and then I'd like to come out all that great, even with a sleep-together supervising my every move."

"So you still want to hear my adjuster stories?" he asked, brimming with enthusiasm. On the phone, he had told me that he had a ton of good insurance stories with which he could regale me on the way to Fletcher Allen.

"I would like nothing better," I replied. "Bring 'em on, bud."

"OK, a guy in North Hyde Park dug a series of ponds, which he started with trout. Folks would pay to come fish — like 'fishing for dumplings.' I guess. Anyway, there was a stream that fed the ponds, and upstream a couple of houses were constantly backing down that road, so the

close for comfort. The first driver got behind the wheel and was — tailgating, flashing brights, honking. The couple were understandably terrified, but the guy wouldn't give it up. Finally the wife says, 'Turn left over and take me somewhere. Maybe the guy will calm down.'

"So they came onto the shoulder, and the first pulls over, like, 25 feet behind. The third guy leaps out of his truck and charges toward the couple. But in his rage, he forgets to shift into park, so his own truck runs him over, busting both of his legs before coming to rest. The couple's car skidded because they got a nice tailwind. I myself appreciated the instant justice."

SOME FOLKS THINK INSURANCE ADJUSTING IS A QUILT JOB, BUT I GUESS YOU CAN TELL I MISS IT.

town fathers first tried to kill the houses, which isn't that easy apparently. Then they tried dynamiting the dome, which worked, but you know — heavy as a hammer, right? The system rebuilt the dome in, like, a week.

"So the men somehow got a bulldozer up there and went at it. They were making progress until the whole hillside collapsed, sending a torrent of water downstream, which completely flooded the guy's trout ponds. I attended a settlement meeting where he had video footage of the deluge devastating his fish. It was like a tsunami! Then, the town was screwed."

"That's a good story, bud."

"You bet it is. How about this one?" He Route 4, the four-lane stretch between Rutland and Castleton, a couple passes a jacked-up Ford running a little close, and apparently pulls back onto the right lane too

"That's hilarious," I said. "A lotta good action and a terrible conclusion."

"Then there was this couple driving to work at dawn on 96 between Rutland and Montpelier. The rubber plying quietly and the wife driving while hubby is dozing next to her. Well, the wife dozes off, and their vehicle — a Jeep Wrangler, if memory serves — plagues off one guardrail, crosses across the highway and crashes into the other. The wife isn't wearing her seat belt and is ejected from the car, which is still heading down the road. At this point, the husband wakes up and looks over to see no wife in the driver's seat."

"Sturdy crop?" I inquired, totally into the story. "What happened next?"

"The Jeep flew off the highway onto the rocks, and they both eventually died of their injuries."

"Oh, geez — that kinda takes the wind out of that story, wouldn't you say?"

"Yeah, I guess you're right about that. Anyway, how about one more?"

"Absolutely, brother — let me!"

"All right, I've saved the best for last. Toward the end of my career, I was managing a bunch of other adjusters. This one adjuster — LL, we called him — was a sad case. Things just never went right for the poor guy. At one time he had a claim for his store where someone had stolen his. He had rented a storage unit that apparently got flooded and wrecked most of his stuff. Well, home insurance doesn't cover rental units, so we knew he was going to be denied, but he was a good customer and wanted somebody to come look at the damage."

"So I said, LL, to meet with the guy at his storage unit at 1 p.m. that day. It shouldn't take more than 15 minutes, because, as I said, the claim isn't covered under his policy. It's getting late in the afternoon, and nobody's heard him nor has from LL. Finally at close to five, I get a call from him. 'I was standing in the storage unit with the policy holder, and when I affirmed that we weren't going to cover, he stomped out and slammed the metal garage door behind him. There's no light in here, and I'm locked in.'"

"LL, I try to him, trying to suppress a laugh. 'Why'd you wait so long to call?'"

"He says, 'Well, I knew I'd never hear the end of it from all the guys.' That cracked me up, because — you know what? — he was exactly right. He never did hear the end of it."

When we arrived at the hospital, Idi said, "Some folks think insurance adjusting is a dull job, but I guess you can tell I miss it. It's a career where you meet tons of people and get all kinds of great stories."

I smiled and said, "Tell me about it."

Hackie is a fiction-writing columnist that can also be read on www.hackieonline.com.

You can reach Jeramian Ponting, editor, at jeramian@montpelierpress.com.

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HOPPY LAND

Overwhelmed by the South End Art Hop? Find your groove and go with the flow ... chart

BY MEGAN JAMES

When artist Melanie Putz first pitched the idea for the South End Art Hop back in 1991, Burlington had a dearth of venues in which to show experimental artwork. But she saw potential in the funky South End neighborhood: "a hot Art Hop which first organized with local artists, Jen Roberts and Ellen Lake, featured about 40 artists showing their work at 30 venues.

Two decades later, the art festival has grown exponentially: "In just more than 600 artists are exhibiting and the South End will come alive for the weekend with live music, artist demonstrations, food vendors and standup comedy. Art lovers can be forgiven for feeling a little overwhelmed.

So in honor of Art Hops 20th anniversary, we put together a handy guide, board catering to four different kinds of Art Hoppers: families, foodies, thrill seekers and forward thinkers. Pick your path and start planning your Hop. And don't forget, CCA is offering free transportation on the Pine Street Route on Saturday from 6:30 a.m. to 6:40 p.m. Arts, Rock and Spunk Arts are sponsoring another free shuttle—the one with live comedy on board—from Friday and Saturday from 6 p.m. to 10:30 p.m. Happy hopping!

ALL TOGETHER NOW

Spunk Inspire Troupe Pop-Up Comedy, 257 Pine Street, behind New England Beer Coverage, Friday 7-8:30 p.m. (improv), Saturday 8:30-10 p.m. (standup)

Hopspunkies, featuring Games Market, Eat Right! & the Incredible Soul Band Squares Freestyle Tupper Kasper and Kurokagean. In the SEABA tent behind the Mattie Building, Friday 7-10 p.m.

Artists Market Extravaganza, parking lot at Kilburn and Pine streets, Saturday 10 a.m.-5 p.m.

FAMILIES



Get informed Years ago Rebecca Frencher taught herself to prepare natural Indian herbal poultice and apply it in intricate patterns on hands, feet and even pregnant bellies. Watch her stately hand in action.

"a Art of Herms, Ancient Arts Studio, 4 Howard Street, Friday 9-10 p.m., Saturday 1-4 p.m.

Whole yore there Googie with the rambal street band Sambolade at eight space art studios.

Spin the prize wheel One man's trash is another man's ... carnival. ReSOURCE uses reclaimed building materials and other salvaged stuff to create a bottle-rolling toy, a carnival set and much more.

ReSOURCE Reuse Carnival, ReStore, 266 Pine Street, ReQuid, 339 Pine Street, Friday 5:30-9 p.m., Saturday 9 a.m.-5 p.m.

FOODIES



While you're there Explore Abby Menendez multimedia creations and Shawn Guller's sculptures in metal, wood and concrete at Studio 266, the newest artist workspace on the block.

Get buzzed Switchboard brewers don't just make Bayview (award-winning), but some of them make it, Grove Sea. From a photo by Emily and Dan Tomasco's puny, a whole sampling, rock on.

Brewery Tours & Beer Tastings, Switchboard Brewing Company, 100 Hyde Avenue, Friday 5-6 p.m., Saturday, noon-4 p.m.

While you're there "a group show curated by Chris Copley at the industrial chic off-ers of **Robert George** will most likely be the awesome Plus, at 6 p.m., Do Jo start playing something called *Salvage as her metal*."



Play with fire Well, watch someone else play with fire "a artists at 40 Glass pull colored glass straight from the furnace and pour it into letters of the alphabet, and they give a glass-casting performance and act for kids, juggle with fire.

Live Power the Hot Shop, 40 Glass Works, 406 Pine Street, Friday, 8-10 p.m.

THRILL SEEKERS



Crunk up the heart Grit & Gears artist Dan Mano built a 20-foot-tall wood-framed machine. Learn in close as he fits it up to demonstrate the ancient pottery technique.

Rivercut Fast Fire Wood Kiln, Pine Street Studios, 339 Pine Street, Friday 5-10 p.m.

While you're there Dive deeper into the molten art of **Roasting Pottery**, where Harold Kaplan will demonstrate throwing large objects on the wheel.

FORWARD THINKERS



Envision a bicycle-powered future Magliana Cafe, the off-cad cafe of the Vermont International Film Festival, is showing previews of VTIFF films and bicycle-themed shorts continuously through the weekend.

Short Film Series, Magliana Cafe, 47 Maple Street, Friday 5-9 p.m. and Saturday 10 a.m.-4 p.m., every hour.

While you're there View **World Gollers** work, especially the *Exquisite Corpse* story that emerged from a Magliana freestyle studio over the last few weeks.

Meet the makers You've probably heard about Arduino, the dirt-cheap open-source microcontroller that allows just about anything to be an inventor. Get your hands on one and let the Vermont Makers—a community of local tech geeks, artists, farmers and other inventors—get you started.

Get Your Arduino On! SEABA Art Park, in front of Great Harvest Bread Company, 352 Pine Street, Friday 7-9 p.m.

Ring a drum. You've probably heard these words being pounded out on pipes, rhythms on their booming drums. Try the technique for yourself in a free workshop.

Sanjivani Taiko Japanese Drums & Lion Dance, 280 Flynn Avenue, Suite 3 G, Saturday 9-11:30 a.m.

While you're there: Check out the big steampunkish sculpture *Chris Cleary* made from copper pipes at **FlynnMade** Lake Champlain-inspired exhibit.

Hibble internationally. You'll be ready to laugh after all those beer samples. Get your fix with comics — and photography — from around the globe.

Taste the World. Volunteers for Peace? Kilburn Street, Friday 5-10 p.m.

While you're there: Explore **Bill Lukers Kunstforum** Brooklyn's mix of paintings and modern artwork at **EvolutionPhysical Energy & Yoga**.



While you're there: Pop into **Diaper Lake** to see "Landscape Alternatives," large-format prints by Vermont members of the American Society of Media Photographers.

Cast a vote. Hugs Hot asked local artists to create a label design for a 2013 limited-edition Art Hop Ale. See how the 8 labels stack up and vote for your fave.

Labels for Libations. SEABA tent, 431 Pine Street, #214, voting open Friday 5-10 p.m., Saturday 10 a.m.-10 p.m.

Draw a little. As Lake Champlain Chocolates resident sculptors, Emily McCracken and designed edible masterpieces for stars such as Wynton Marsalis and Grace Potter. Tour the factory and watch McCracken make art from molten chocolate.

Chocolate Sculptures Done. Lake Champlain Chocolates, 750 Pine Street, Saturday.

While you're there: Head over to **Be Photo** to catch the 20th anniversary retrospective Art Hop juried show featuring new and old works by previous winners. Oh and there's mini golf out front.

Go high fashion. More than 20 local clothing designers work the runway to the tunes of DJ Francis Gymer. When you've had your fashion fix belly up to the food vendors in the parking lot.

Seven Days Strut. SEABA tent, 431 Pine Street, Saturday 8:30 and 10:30 p.m.



Watch the (naked) magic happen. It's not often you get to watch a painter in the midst of his or her creative process. Now's your chance. Nicholas Heilig puts brush to canvas, and the Human Canvas puts brush to bare skin.

Live Painting. Speaking Volumes, 377 Pine Street, Friday 5 p.m.-2 a.m., Saturday 10 a.m.-10 p.m.

While you're there: Compare the stained glass styles of three different artists — Lawrence Ribicko, Karen Dawson and Yonna Umpierrez (a dental technician who specializes in tooth tattoos) — at **Lawrence Ribicko Studio**.



Leisurely reuse. Wallhugger! about Robyn Taft-Lewis's *Re-use* Naples paper — plus stamps, soap labels and papers from old dictionaries — to embellish old furniture. She'll show you how.

Drone of Green Technique to Restore Old Furniture. "e Green Life," 67 Main Street, Saturday 1-4 p.m.

While you're there: Catch the oil and acrylic paintings of Vermont Studio Center's Beth Nichols at **Signal Kilobits** Stock around until 8 p.m. when bottle sales kick off the night.



Get informed. The folks at Burlington Laboratory's low-tech lab go — with a healthy dose of skepticism. They grant an interactive exhibition examining the ways in which our personal information leaks from our electronic devices. Let them help you wrap your digital trail.

Who's Got Your Digital Reality? Laboratory 8, 117 South Williston Avenue, Friday and Saturday 5-10 p.m.

While you're there: Stroll the **Soda Plant** hallway which are filled with local art in 20 mediums — everything from paintings and collage to video, metal and wood.

While you're there: Pop over to **Das Bierhaus** for Stephen Beutler's landscape photography. Matthew Pender's oil paintings and Nicholas Heilig's ink drawings.

While you're there: Let Tori-Lee Sangster's sidekick banners and Alan Rojas' go-go art at **Tori-Lee Sangster's Studio** transport you to another time and place.

Head Shrink

New dean brings psychology savvy to UVM Arts and Sciences

BY KEN PICARD

Arrimo Cepeda-Benito is a scientist by training, not a politician. But the University of Vermont's new dean of the College of Arts and Sciences takes a diplomatic tone when asked what it's like to go from working at Texas A&M University, one of the most politically conservative public universities in the country, to one of the most liberal.

"Let's put it this way," says Cepeda-Benito, choosing his words carefully. "My wife and I were ready for a change of air in that regard."

Cepeda-Benito, who arrived on the UVM campus in mid-July, spent the last 18 years at Texas A&M, most recently as dean of facilities, associate provost and professor of psychology. Understandably, he's reluctant to burn any bridges with his former Aggie colleagues, who, he insists, "treated us really well."

Still, Cepeda-Benito may have gotten out of College Station, Texas, at just the right time. Last year, A&M became the focus of a controversial plan by Republican Gov. Rick Perry and the Texas Public Policy Foundation, an Austin-based, right-wing think tank, to overhaul that state's higher-education system. The plan includes a push to have more non-tenure-track faculty, create a

new accreditation process and separate research from teaching. Critics charged that the

move would gut the university's research mission. Cepeda-Benito studied how emotions affect the human experience of pain. Using a methodology similar to his work on emotions, he presented patients with images that elicit either positive or negative emotions. Cepeda-Benito and fellow researchers then assessed how those patients described painful scenarios.

Cepeda-Benito found that, when patients are presented with images they find unpleasant — an angry dog, a battered hand, a brain victim — their own pain is reduced. However, when they're shown images they consider benign or pleasant — a kitten, a cute puppy, an exotic photo

— their experience of pain is lessened. Such findings may ultimately prove useful in treating the pain of heroin addicts, he explains, who often become hyper-sensitive to pain but who have developed a high tolerance to opiate-derived painkillers.

Cepeda-Benito says he first got involved in this line of scientific inquiry "a little by happenstance." While still an undergraduate psychology student at the University of Wisconsin-Milwaukee, he became enamored of the empirical method: proposing hypotheses, gathering data and drawing conclusions.

"I got into addiction, in part, because I was interested in pursuing a career as a scientific self-psychologist," he says, "and drug addiction fit that mold."

When Cepeda-Benito, now 50, came to the United States from his native Spain at the age of 20, he spoke almost no English. He grew up in the historic city Salamanca, known for attracting thousands of international students each year. Among them was his future wife, Lisa, an American exchange student from Wisconsin who was enrolled at Huntington College and had come to Salamanca to improve her Spanish.

After that rough arrival to the United States, Cepeda-Benito took whatever



BACK TO SCHOOL

of art, computer science and many A&M faculty, is modernizing one of the premier research universities in the country.

Cepeda-Benito, a respected researcher and scholar who has published more than 50 articles on psychology and observational research in peer-reviewed journals, came to UVM during a time of its own transition. The administration had decided that the student population is finally big enough and doesn't need to grow. The goal now is to boost UVM's prestige and financial resources by building its reputation as a premier small research university.

It makes sense that UVM would hire someone steeped in research to head its largest college. With 10,000 students and nearly 140 faculty members across 20 departments, the College of Arts and Sciences encompasses a vast array of academic disciplines ranging from anthropology to women's studies.

Though Cepeda-Benito admits he is still getting to know all the faculty and staff, he says it's refreshing to see on a campus that is focused on becoming a research-intensive institution while remaining equally committed to its teaching mission.

"It's difficult to do both things and do them well," Cepeda-Benito says. "Here, I can tell you that the faculty are really focused on providing a good education.

old jobs he could find: cutting grass, fixing roofs, painting houses and housing trailers. Once his English had sufficiently improved, he took the TOEFL — Test of English as a Foreign Language — and, to his surprise, passed like got his undergraduate degree at the University of Wisconsin. While there, there completed his master's and doctoral degrees in psychology at Purdue University.

In 1981, while still working as his PhD, Cepeda-Benito became a U.S. citizen. The following year, he landed a job as an assistant professor of psychology at ABM.

In College Station, Cepeda-Benito worked with the probation arm of the Texas Department of Criminal Justice, which often referred to him assessment and treatment referrals who had been arrested for driving under the influence of alcohol or drugs. All of his clients were Mexican, he recalls, and most were undocumented workers whose families still lived in Mexico. Inevitably, Cepeda-Benito ran the group sessions because he was the only PhD-level bilingual psychologist in town who spoke Spanish.

"Basically, it was an advantage for me, not just my language but my ability to understand their culture, how they think and perceive the world," Cepeda-Benito explains. "I could relate to them, and they would trust me with less effort than if a group were talking to them."

There was also a hurdle, impoverished and underserved populations, he notes. Cepeda-Benito vividly recalls one case, referred to him by the Texas Department

of Family and Protective Services, in which a couple were suspected of neglecting their underweight child.

Once Cepeda-Benito began investigating the family's history and interviewed the parents, he says, it was clear the child wasn't neglected; the parents were simply poor. To them, an underweight child looked normal.

"That was probably the most frustrating case I've been involved with in my life," Cepeda-Benito recalls.

**AT THE END OF THE DAY,
WHAT MATTERS IS HOW
YOU USE YOUR SKILLS AND
ABILITIES TO HELP PEOPLE.**

ANTONIO CEPEDA-BENITO

"What this family needed was help, not grandiose interventions or helping anyone taking their child away."

Presumably, Cepeda-Benito's job applications were only helped by the fact that UWM has made it a priority in recent years to hire more minorities. That said, his Spanish skills will likely prove less useful in Vermont, which is often listed as the second-wealthiest state in the country (being from Europe, of course, Cepeda-Benito

has a different perspective on American ethnic categorizations such as "white," "Hispanic" and "Latino." When he first applied for his U.S. Social Security card, he recalls, the form asked him to identify himself as either white or Hispanic. Like many immigrants, he considers himself both. In 2008, *Hispanic Business Magazine* included Cepeda-Benito in its list of "Top 100 Most Influential Hispanics" but ultimately, the professor doesn't go along on such terminology. As he puts it, "At the end of the day, what matters is how you use your skills and abilities to help people."

How will Cepeda-Benito apply his doctoral-psychology training to his new administrative job?

"A lot of [job and psychology] is listening, reflecting back what you heard and maybe saying it in a different way to help the person see connections they didn't see before," he explains. "So I use a lot of those skills in my job every day, because a lot of this is problem solving, solving conflicts, getting people to work together and selling your ideas."

Cepeda-Benito hasn't formalized any grand designs for the College of Arts and Sciences in the coming years, tasked one of his first tasks, he says, is to assess the strengths and weaknesses of the college and figure out how to build on them. His plans to talk to a lot of people, gather data, assess those data and then present them in a way that "gives students the best education they can to serve them for the rest of their lives."

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Seven Lengths of Vermont

Connecticut River: Paddle Buddy meets the Actual

BY LEATH CANINE



Leath Canine and his dad, Robert Canine

It was Friday night, and my dad, whom I hadn't seen since we'd come off the river a week earlier, was in a cheery mood. All twinkle-eyed, he kept saying, "I don't want to influence the article you're writing about our trip, but you might consider throwing in phrases like 'handsome bossman,' 'he and I decided 61-year-old father,' or even something as simple as 'your first paddle buddy.'"

I told him I liked that phrase — paddle buddy — but that my inclination was to focus more on the river than on

us. The river, I thought, is the real character in this story. Or maybe it's more like a community of characters: the steep, curvy lady, the old man in a snake-skin coat with the Zoo priest, the madhouse writer, the sleepy, yawning child.

"If I were to write about you at all," I told my dad, "it'd probably be in the service of describing the river, the subtle ways it works over daily little haikus like us."

He nodded. A week later the office was ringing upstream against e-mails, meetings, assignments and stress had undoubtedly

taken its toll, but the memory of our time on the real river was still fresh. He'd persisted on the flow. The old was under his fingertips. "Which is just to say," I went on, "that I'd probably write about the time I thought you'd died."

"You mean when we flipped in the rapid and the canoe shot into the air and I got sucked back up into the whitewater and disappeared?" he said, smiling.

In the approximately 260 miles of river that we explored between the small town of Canaan and the small town of Vermont — miles rich in bald

eagles, smallmouth bass, stepping-ben-ver's tails, oxbow, covered bridges, party barges, cornfields, submerged trees, gnarling logs, fly gods and drift clouds — there was only one spot where a paddler might actually flip his craft and disappear beneath a furious bulb of muscled water. I recalled swimming out of that bulb, treading around to make sure Dad was following and seeing only his hat floating after me. For all I knew, the river had hit me in a headlock.

"No, not that time," I said, smiling. "The other time I thought you'd died."

Day four. Early afternoon sky like a lava, gray cooling. We weren't really in Kyrgyz, VT, or in Ark, N.H., either, we were between the two, out in the stern, Dad in the bow, both of us dipping, pulling and redipping our paddles to the same waist-deep but deeply felt beat.

Here was the heart of a 72-mile course washed — the wet middle — and a feeling of watchfulness or, understood from another angle, of biogeological carelessness. As Gary Snyder says in an essay rhapsodic of place, "... nature, which is actual, is almost a shadow world now, and the insubstantial world of political jurisdictions and ramified economies is what passes for reality." Technically, New Hampshire owns the river all the way near to the Vermont shore. Try telling that to the eagles and raven legs and long-distance currents.

The river was "about" 300 feet wide, fringed with patches of marsh, walled in by steep, wooded banks. There were no camps on the shore or other hosts on the water. A giant blue heron prowled the shallows off the starboard side, a belted kingfisher rattled its tail down from a twiggy perch to port. Our map showed a dam five miles downstream at Dodge Falls, it would be the seventh of 12 that we would portage around over the course of a week. Some dams were leached, their broken concrete blocks overgrown with wildflowers. Others were close to 200 feet tall, gloomy, noisy, smothering power. Many locked the river up into a flat, black, unmoving lake. The dam at Dodge Falls was one of these.

An eastern kingbird curled after insects in buoyant, acrobatic arcs, surrounding us, by consent, of my oddball, flat-seater fatigue. My dad must have felt the same because, without saying anything or even looking at me, he stowed his paddle and lay back, resting his head on one of the big, rubber dry-bags tacked to behind his seat. It was a surprisingly comfortable-looking boat-bed, almost like a cradle, and the last time I'd seen him use it. He lay with his eyes closed, free to the sky. I kept paddling. This manner liner, realizing that he hadn't twitched, shifted or made a single noise, I began to wonder. The cradle looked

a little like a coffin. I poked the canoe with a few deliberately strappy strokes — but nothing.

There were two potential explanations. The first was our dry rotation. At 7 a.m., I'd wake up, but coffee on a stove in the vent hole, scratch my big-bitten, re-penned ankles and read from Thoreau's *Walden* on the Concord and Merrimack Rivers. Thoreau written in 1849 on a different waterway (and published in 1849). Thoreau's observations hold true for the Connecticut. He describes fishermen in their drifts floating through the reflections of trees, birds flaring through the reflections of trees, trees reaching down to touch the reflection of trees, and the perceptual challenges of looking through the reflections of reflections of trees to the pebbly or muddy or woody river bottom below.

In a burst of early-American eco-terrorist rhetoric, Thoreau even admonishes taking a canoe to the dam at Billerica, Mass., in the name of free trade. *Free Ship! Return to the Actual* along with the instant-coffee slogan, these passages got me peeped for another 10 hours at the helm. Ten hours — that's about how long we'd paddle each day, sometimes with the help of a rhyding current, sometimes with the help of a lower current, the kind not felt in the body but noticed in the motion of grass feathers and pollen swirls on the river's elastic surface. As I've mentioned, there were long, straight, flat stretches as well. And there was totem, too, a dull grin in the shallows.

Don't get me wrong. It wasn't like mooring raft or chipping wood or anything. In a canoe you're sitting. You're taking breaks to swim, snack on peanuts or eat the fishing pole (that is, until you lose the rods to the white water). When bridge shadows bend your shelterless chest, you pull over to a sandy beach, and Dad scratches up to the road. He's carrying empty water bottles, searching for a gas station. You may by the river, twiddling your nose, not wanting to risk breaking that spell, that carelessness.

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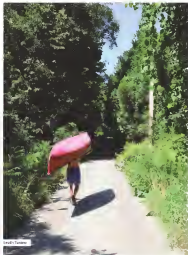
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that has taken hold of your mind and body with its daisy, salt head.

Dad returns with potato chips, chocolate and — what? — a Styrofoam container of Teriyaki Town chicken from some Chinese take-out joint. You remind him that a bad sandwich crippled you with gut pain during the trip all eight days ago. Thunderstruck, but it doesn't seem to register. He's looking over the map, sticky white rice clinging to his beard. And then you're paddling again.

Paddling again, paddling again, paddling again. The river meanders through open farm valleys and pinched, misty canyons, past green tractors in green fields and a red fox cooing. It rolls on toward evening 10 miles, 15, 40 km per distance is intense, its "intense" is a seductive invitation to the sea" (as Thomas puts it) both mesmerizing and exhausting. There's no stopping. The river is an arrow pointing in one direction, and it

Vernon or call it Long Island Sound, if a croile should appear on some daisy afternoon, almost anybody — fit and dedicated 50-year-old father or not — would surely accept the offer.

There was something about the way that a used from upriver to map time, though, something so calm and deliberate and fluid about it, I had to consider another explanation as well. Perhaps, I thought, he'd simply let go of the "unsubstantial world" above the bank. Perhaps he'd become one with the river. Perhaps he was watching its horizontality with his own. It didn't strike me as the least bit tragic. For days now, the fish had been jumping and the birds diving, everything converging at the same spot on the same blank plane of water where an insect is swallowed, where dry meets wet, light meets dark, life meets death. I could feel it. Dad had chosen this. He was being out with style, embracing his place in the Actual.

A spider walked toward me on the plastic garbage. My paddle dropped and

Lucie, The dam would appear soon, and I'd have to make a decision. Do I go find help, make phone calls, break the news, and the spell of the river? Or do I hope Pauline would start to make it in if I left the river corridor? Or do I throw Pauline huddly over my shoulder, portage him around the dam like Thorwald would a sack of melons and potatoes, and return for the canoe and dog dogs on a second trip? The river was such a mellow place, so peaceful and serene. If I had really had Game Actual, why not enjoy a few last days together? On the other hand, my neck still felt cramped from previous portages, and I doubted I had enough stamina to lead the extra labor.

The spider transitioned from the
cave to the glass world of my

middle shaft, moving in the direction of my head. There was so much more left ahead of us, I thought, digging in harder, the canoe lurching forward to many more closer field squashes and aspen mats — quick mats, craftsp, rope swings. Every day at 5 p.m., Dad had invited me to help for a few evening votes, and when he got back in the canoe, wet and exhausted, he'd tell me that these last couple hours were his favorite. I know what he meant, the paddling was just a chore but a resolution, the men rowed out just setting

Free of look would be upon us soon. I dug in harder. I knew what I had to do. Peddle Buddy would have wanted it this way.

And then, as easily and unceremoniously he'd slumped down, I'd sit up. He didn't look at me. Neither of us said a word. He liked his public, and on we went.

Years ago I had a philosophy professor who argued that ancient Greek psychology was rooted in the idea that "you become like the object you intend," which is just a fancy way of saying that the things we focus on, spend time with, connect our senses to and think about have a way of seeping inside us and transforming who and what we are. For example: if you sit beside a river, sleep beside a river, bathe in a river, stare at a river and basically live on a river for 100 hours or more,

minimal interruption, you will become like that river. You may not look like it, but you will feel like it. You will feel less like yourself, or at least less like your "regular" self, the one too often struggling against a current of crisis, stress and confusion, unrelentingly whatever.

So, then, what's it like to feel like a river? Is it like a delightful version of multiple personality disorder, like becoming a sexy lady, an old mom, a Zen priest, an endurance athlete and a drowsy child all at once? Or is it more like the converse, all the river's different faces and qualities collapsing in on themselves to form one unified body, a body of water? Sitting at the helm for 10 hours a day, thinking my hegemonic thoughts, I often realized that my body

is primarily made of water. I saw my third self in just another drop slumped by the topography and this large central flow I saw myself absorbed, like water in water. In a way, it was like death, like losing yourself in something bigger, some insatiable, grade-wide insatiation.

But that's some soggy nonsense. That's a rambling man with salt and flesh beneath his fingertips. Feeling like a river is nothing so poetic or philosophical or complicated at all. You know your middle

lean back against a dry bag, ease off into dream. The sky is gray. A spider crawls up your arm. A white bird flies low, bending its wings to touch their own reflections. A tree looks at itself, closes its eyes, leans out to kiss a mirror with its leaves. Everything is soft, rounded, actual and OK. Even the Chinese food is *average* all right.

You wake up. Maybe you don't. Maybe you're still dreaming. You feel like a river and you feel like yourself. You grab your paddle, dig deep, pull — and everything slides. (2)

In it is the fifth in Vermont's *Loose* series, such a different outdoor adventure in which he experiences the natural sights, sounds, smells, tastes and perhaps even a pain in his beloved state. His first essay was published in *Seven Days* on November 20, 2011. All of them can be read at www.7daysvt.com.

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†48.48 † on page 47 (All other names New York University)

[illegible]

Stormy Weather

Theater review: Scattered Showers

BY Rami El Aidi and Poa Sui

Metacriticism provides abundant metaphors in Tim Blachly's new work, beginning with its title, *Scattered Showers*. That doesn't quite describe the choppy quality of human relationships, and it does in this story about two married couples on a weekend getaway to a lakeside cottage. Just as clouds sometimes obscure sunshine, and storms eventually pass, the characters may suspect the emotional climate in this two-act, four-character play to shift. And, hey, does it ever — though not always in predictable ways.

The cottage belongs to Ann and Roman — or perhaps Roman's father, who, though not physically present, hangs like a stationary front over his psyche. The barometric pressure of the stockbroker dad, whom we soon gather is disappeared in his artist son, has noticeably resulted in Roman's low self-esteem, his depression and perhaps even his rapid success as a painter of neo-expressionist landscapes after another.

But that's something that bothers Roman, his wife. The opening scenes of *Scattered Showers* reveal Roman and Ann's very weak relationship. As the two arrive at the cottage, animosity comes along like an uninvited but very familiar acquaintance. Ann, a jewelry maker in the black and multiple silver rings, is played with shimmering fluidity by Savannah Blachly (this playwright's wife). She snipes at every little thing as the hapless Roman attempts to get the grill going and prepare his food.

Ann is angry, drawing resentment from a deep well. Roman (Chris Pratt) is defensive and irritable in turn, but his hanging expression and body language betrays pent-up anger, hurt and defeat. Neither appears as communicative without an undercurrent of — what? We find out as the play progresses. And we learn they are both as unhappy with themselves as with each other.

Enter Tim and Jules, who've seemingly arrived for the weekend at the urging of Roman's father, a business



Left to right: Chris Pratt, Savannah Blachly, Roman and Ann

colleague and friend Jules (Vince Kosman) as a robust, well-behaved older man in a second marriage to the much younger Roy — or, as a sarcastic Ann soon discovers, the Dumbo-Jumbo. Indeed, the high-backed, overly clad Roy is flirtatious and talks like a hybrid of Betty Rizzo and Marilyn Monroe. Wilkove Christmas Day theme unfolds every ex-

actly he's come to the cottage primarily to fish. When he heads out to the lake with pole and gear in hand, Roy wants no more coming on to Roman. He's shore-bound when they look back, and jumps back in gaily like Roy. But not to worry, Roy runs scores here. She and Jules have no open marriage. We did not want that sexually

AS THE TWO ARRIVE AT THE COTTAGE, ANIMOSITY COMES ALONG LIKE AN UNINVITED BUT VERY FAMILIAR ACQUAINTANCE.

agitated cliché of the business secret, and clearly has fun with the role.

Roy's character is an interesting anomaly in *Scattered Showers*. One might wonder why Blachly chose to toss a one-dimensional character into a mix of otherwise "naturalistic" and "postmodernist" styles, and why he directs Daburto to play her so broadly. But what seems funny, even amusing, at first turns out to provide both welcome comic relief from the acidic Ann and sad-sack Roman and the necessary spark of life that ultimately influences the other two actors.

Jules relishes the attention of his young wife, who generally dotes on him,

It wouldn't be fair to future viewers to reveal what comes among this quartet of characters. While you can predict from the start that individuals and marriages will be shored, Blachly's story does offer some surprise in its unfolding. And, to his credit, the ending is left ambiguous. Couples in the audience are likely to drive home debating its meaning, what Blachly is really saying about long-term relationships, and whether more sex (with one's spouse or a third) is the solution to keeping them alive.

True, Blachly is a convicted Vermont victim of many productions at Umbria Theatre, operated by his father, Tim

Blachly, and a cofounder of Marshfield's Shakespeare in the Hills. In the program for *Scattered Showers*, an accompanying brochure indicates that the younger Blachly has penned 10 full-length plays. Though some of them have been performed in staged readings, this is the first of his works he has produced. It whets the appetite for more — albeit one could wish for tighter editing, going to the first act of *Scattered Showers* is liberally to a fault.

There's nothing new about the play's "old couple" format — that is, pairing one duo with another to shake up the same old, same old. Two is the weekend gateway in which people are stuck with each other as original theme. And the familiar structure works well for theater, both because it works on the drama and because it

can work on a single act.

In *Scattered Showers*, that set turns out to be one of the main of the show. Marshfield resident Joe Zehn built a facade of the back of the cottage, with a screen door that allows actors to move on and map and a two-level deck the width of the stage where most of the action takes place. Occasionally, Blachly directs an actor down some steps to the floor (the deck) and through the side to the "lake" beyond. This device literally brings actors and audience closer while enlarging the virtual space of the story. Props, such as Vince Kosman's wicker chairs and ottoman complete the scene.

Another starring role in this production belongs to a party heard but not seen: the weather. From a soft patter of rain to rumbling thunder, Bill Paine's soundtrack is utterly convincing, as careful counterpoint to the emotional volatility erupts. And, in the end, the promise of a cleansing shower stills exactly the right note. ☐

Scattered Showers, written and directed by Tim Blachly, produced by Marshfield Area Theatre, Thursday September 6 through Sunday September 9, 7:30 p.m. at the Maypole Theatre, 6000011 College in Marshfield 305

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Left Alone

Book review:
Privacy by Garret Keizer

THE UNIVERSITY OF CHICAGO

In 1958, once Maura Lewinsky, the *New Yorker* editor, was embroiled by the novelist Jonathan Franzen about privacy. In it, Franzen dismissed the "game" over the perceived loss of privacy in America created by the new accessibility in digital data. Just look at the difference in how our society compared with a hundred years ago, he wrote, and it's clear Americans are "disadvantaged in privacy."

Instead, Franks denounced the loss of public forums, which were increasingly being invaded by private life. Art museums will expound a sense of decorum in these matters, he judged, but city streets were losing out to private cellphone conversations held in public. Then, in the form of Kenneth Starr's public report on President Clinton's confessions, the private netherland area that most public of forums — Washington, D.C. "What I did," Franks declared, after dutifully reading the report in the *New York Times* in an effort to reconstruct an informed citizen, "was that my own critics... would be exposed."

Black of Vermont State Court Justice Kasser's new book, *Privacy*, echoes Franzen's concern, but in Kasser, more unpunished. Jones Kasser, a contributing editor to *Harper's Magazine* from his home in Satton and the author of six other non-fiction books, is as disabused as Franzen was by society's apparent willingness to double public-private boundaries — by what Kasser memorably calls the “new American type” — for whom adultery is seldom as sinister as it once was.

Like Franken, Kasser argues that digital technology is at best a "secondary privacy issue." Privacy is about autonomy, not identity theft. It's "the right to be let alone," as Louis Brandeis and Samuel Warren defined it in the *Harvard Law Review* in 1890 — a definition that most writers on the subject cite and approve before acknowledging that legal definitions of privacy are generally a mess, not a messengers made made.

Attempting his own definition, Koster says privacy is violated "when one is 'assigned against one's will,' however intangibly, and whether or not use is made of the exploitation. This means that his neighbor's privacy is violated "if I make a clandestine movie of [them] having sex, [even if] they never find out about it... and I preserve the film exclusively for my own enjoyment."

But the differences between Foucault's and Kravitz's views are instructive. The contrary avowed was privacy solely as a refuge, when threatened, he escapes to an attic room. What he doesn't mention is that the Museum of Modern Art in New York City currently costs \$25 to enter, and that not everyone benefits from the increased square footage of America's real estate. Kravitz's important contribution to the discussion is to remind everyone that privacy is a function of class privilege. "The right to privacy depends in large part on one's opportunities for enjoying a private life," he writes.



From Privacy

should not be doing this book if I did not regard direct assaults on personal privacy to be a vital issue. But in some ways the indirect assaults are more formidable in some ways what we call privacy has become a strange game, one in which a show of openness can actually hide greater violations of the same. Even what I'm calling direct assaults work this way. One goes to the pharmacy for example, where privacy policies are carefully posted and where the pharmacist is trained out of politeness to ignore the customer's name. Don't stand too close to the person behind the prescription until it's your turn at the counter? or are you will be instructed to sign an electronic screen authorizing a full release of medical information to any party connected with billing? (which in our global marketplace means any third data clerk with minimal computer skills) and even more menacing requirements for a feeable wage. Back home you will sort through mail from medical, race and/or philanthropic organizations with due uncertainty trying to guess those medical can do. A doctor's office can have assured you are strictly confidential.

Similarly, we engage in discussions about the wisdom of protecting our personal information even as we lose our belief in a full personal life. A man is essential to his person as his right of collective bargaining, his chances of release, his likelihood of leaving a small nest egg to his kids—but look, look here: an article about the ever-looming dangers of identity theft? *Yes*, a thief on your back *cares* the rabbit at your front desk, stepping into your living room while you go to check.

The observation (both obvious and inherently unacknowledged in popular discussions of privacy by writers such as Frutkin) (who, admittedly, has never evoked much concern for the truly poor) is that chapter "The Privacy of the Poor," Kasser discusses some of the many ways in which privacy is denied the poor. They have smaller (and shoddy) dwellings, badges, land, access to parks, working multiple jobs leaves them less time to enjoy the privacy of home. If they have one, poor and minority children are more likely to experience routine police pat-downs. In a survey of privacy violations of the disadvantaged, Kasser notes Francisco Lopez, the African exhibited at the 1994 World's Fair, to ensure home residents on Mexico whose whereabouts are routinely subjected to aerial searches.

Meanwhile, he filmmakers, privacy "experts" distract citizens from recognizing the importance of the class system by denying privacy itself "undemocratic", and academics (not the monumental crowd, as Kassar's book "hold forth on the false dichotomy of public and private, a device to trap among those with private a, one in which to write the central confusion of privacy."

Waller's often incoherent time and her wide-ranging points of reference – everything from Jeremy Bentham's 1791 book *Panopticon* to John Zeman's objection to the Transportation Security Administration's interference with her "right" to Virginia Woolf's call for "invasion of one's room" – combine to make the experience of reading *Privacy* something like trying to keep up with a roller coaster. The levity of the book (a *Pravda* *Big Idea* / Small books publication) in discussing *panopticon* makes it at times so possible, including a thoroughgoing tour of anthropologist claims that some societies were

KEIZER'S IMPORTANT CONTRIBUTION TO THE DISCUSSION IS TO REMIND EVERYONE THAT **PRIVACY IS A FUNCTION OF CLASS PRIVILEGE.**

lack privacy altogether—that has more sense leaves room for doubt about the value of the info. This is a subject on which Kasser is willing to base his beliefs; privacy he demands.

In the *Los Angeles Times*, concerns about privacy have changed in tone from fear to cynicism—at least judging by *Reverend's* second ad ventures. Besides the academics who live in a "post-privacy world," there are those who have declared privacy bourgeois, elitist, culturally naive or predated. And then there's Charlotte Heller, the German blogger who has decided that the only way to confront the loss of privacy is to opt in to the web-site's detail of her doings, including a link to her bank account.

Meanwhile, everyone has her own story of violated privacy — to use Kakeco's default gender: Just hearing the title of his book caused a professor friend of mine to complain that her students consider having her cellphone number a *violation*, not a *privilege*.

Fred for thought at such moments. For Keros, privacy is not just a refuge. It seeks more than to show readers *What is the Abuse* — the tale Stannett's essay essentially bore in book form. Rather, Keros sees privacy as an opportunity to form small moral units by, for example, providing "a sense of reflection and discussion in which justice, less forward personalities can have some hope of making a contribution."

In this way, privacy is "a petty dish in which resistance is able to grow." And resistance, in Keizer's view, is the key to democracy. Come together, privacy advocates, to conserve justice and liberty for all. (5)

Reviewed by Boris Koser, Proctor, 204 pages, \$75



Rachel Schattman and Patrick Brooks

As Rachel Schattman escorts a visitor to the three active acres of her 20-acre farm, it's hard to miss the tattoo on her sun-browned calf. It depicts growing basil, a plant with which her name is now well associated. The Fairfax native Schattman got the permanent art years before she began growing basil and turning it into Vermont's most coveted pesto, sold under the brand name Bella Farm.

She was still living in Massachusetts, where she went post college, when Schattman's mother encouraged her to get the basil tattoo. The plant symbolized Schattman's love for her close-knit friends and family. Her favorite kind of reward got together, she says, involved preparing pests for them.

Last winter, she moved to Montkon with life and farm partner Patrick Brooks, a dentist and former oral-health director at the Vermont Department of Health. During the first full season at their new farm, the couple has grown a broad spectrum of vegetables, including cherry tomatoes, tomatillos, ground chermes and brining greens. They have sold their produce to City Market, Kingsbury Market Garden in Warren, Hanger Mountain Co-op in Montpelier, and the Kitchen of Saint Harrier Club and Whole Foods.

Even before Schattman launched the new farm, other food producers, such as Peter Colman of Vermont Farmers, picked her produce. The Plakett old manager earlier recently received 100 pounds of her garlic. "I met Rachel two years ago,

IN THE PAST THREE YEARS, "BELLA FARM" AND "PESTO" HAVE BECOME SYNONYMOUS IN THE BURLINGTON AREA.

Now Schattman is making the mix for a much larger group. At Bella Farm, which relocated from Burlington's Intervale to Montkon last year, Schattman ships up pesto about 30 times during the summer growing season, each season yielding 200 tons. That makes her pesto a limited commodity but a hot one in the minds of those who buy it at the Burlington Farmers Market, City Market (where it's sold in the "bigger cooler") and other stores.

Packaged pests don't have a great reputation for most foods; it requires images of chopped basil and garlic floating in a sea of oil. Unlike most tomato-based, however, Schattman keeps the ratio of pure olive oil to fresh ingredients low. Straight from the plants, the texture of Bella Farm pesto is thick and spreadable. The taste is pure, herbaceous and kissed with tangy garlic. Another ingredient — said over seeds — adds a rich nuttiness that Schattman says early tasters couldn't distinguish from the taste of Parmesan cheese.

In the past three years, "Bella Farm" and "pesto" have become synonymous in the Burlington area. But now Schattman is getting down roots on a bigger plot — and branching out beyond the popular sauce.

while trying to source the best local, organic garlic possible," Colman says. "It's been a key ingredient in my products ever since. Its quality and flavor, and her professionalism, are unmatched."

Bella Farm's expansion is impressive not only in acre and scope but also in speed. Its story started a little more than three years ago, in July 2009, when Schattman and her then-business partner, Keith Brooks, won approval to join the Intervale Center's incubator Farms Program. Douglas Schattman's cousin, she says, growing a variety of herbs and selling pests was Brooks' idea.

That summer was busy: It was Schattman and Brooks' first growing season, and it was when they both defended their food systems master's theses at the University of Vermont. The two farmers began developing their pesto recipe and raising money to start a business. "We used the 'friends, family and fools' financing method," Schattman jokes.

That fall, Schattman and Brooks began selling garlic. When the second season of the Burlington Winter Farmers Market began, the women were ready to

BELLA GUSTO 49 46

Bella Gusto

Rachel Schattman of Bella Farm expands beyond pesto

BY ALICE LEVITS

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SIDEdishes

BY CORIN HIRSH & ALICE LEVITT

Your Daily Bread

NEW CLUBS UP OFFERS QUALS ON LOCAL FOOD

With the rising tide of dairy-free diets, such as Living Social and Dandelion, it was probably only a matter of time before a food-food-ly Vermonters figured out how to apply the model to local food.

Last week a trio of local acquaintances — **BANOWITZ**, **MICHAEL MUELL** and **SCOTT PUGLIESE** — launched **LOCALSOME** near a site that offers daily deals on local foods and food-related services. Their first offer, \$5 for \$10 worth of food at down-town Burlington's **RED HOOK**, sold to 84 people. Twenty customers snapped up their second, for a **SHRIMP BAKERY**.

"We're trying to grasp what is best for the community," says founder White, who worked at Greenleaf for 10 months before moving to Burlington. He says the effort builds on the findings of the state of Vermont **FROM PLATE NARRATIVE**, which revealed that one of the barriers to local food sales and consumption is cost. "This

FROM YARDS and Waterbury's **ORION HINCHMAN BAKERY**. "We're very merchant-centric." While says, "This is a small dot that fills the gap between farmers and consumers. The idea is that we can help farmers in marketing."

LocalSome Today operates out of a colorful, wood-on-less office on Burlington's Pine Street that will be stop No. 42 of Friday and Saturday's Art Hop. "Please stop by or send us feedback," pleads White. "We can take a patch in the gut."

To sign up, visit localsome.com.

— C H

Grand Tasting

GRAND POINT LOCAL, SEATTLE'S FINEST COUNTRY FOOD VENDORS

SEATTLE'S FINEST COUNTRY FOOD VENDORS says he and Higher Grand co-owner Alex Cuthbert have long dreamed of local harvesting. Their dream will come true at food fair **GRAND POINT LOCAL**, a supplement to this year's Grand Point North music festival that takes place at Burlington Waterfront Park on September 14 and 15.

Sharpening the Knives

GUILD & COMPANY TO OPEN BY OCTOBER 1

A hardwood grill, spit roaster and oyster bar are still being assembled at **GUILD & COMPANY**, the forthcoming Williams Road eatery from the group behind the **ENHANCED TAP & WINE**, in **CONTRAST** and **WILLOW HILL**. Co-owner **JACOB DAVID** expects it to open by October 1.

The 200-seat South Burlington restaurant will have an extensive bar and lounge, leather booths, custom lighting from Concrete Metal and Light, and a 60-seat private dining room with a fireplace. A glimpse at the menu reveals porchetta, dry-rubbed whole chickens, legs of lamb, rabbit and whole fish, all of which will be cooked on the spit roaster.

Steaks — ribeye, sirloin and New York strip, from **LAPLATE FARMHOUSE FARM** and **HARDWOOD BEEF** — will be dry-aged and grilled over hardwood and come with sauces such as bearnaise, chermouline and lobster butter. Her restaurant, the menu will have tartare, cheese plates and other meat-free dishes, such as roasted beets, squash, crispies with seared tomato cream. Wood Mountain Fish will provide oysters on the half shell, house potato gratin and day boat scallops that will be served with cherry and cranberry ketchup.

David says the beer offerings "won't be as ambitious" as those at the Farmhouse, but there will be 10 taps in total. The wine list has been assembled by former **WORM** **BOON** bartender **ALEX HARRIS** and bar manager **MICHAEL BARNES** is putting the finishing touches on a creative cocktail list.

The first-course restaurant is only the first step in the group's master plan — the bedrock of which is **MADE FROM MEATS**, a 3,000-square-foot meat-processing plant in Windsor's where master butcher **FRANK PAGE** will oversee the butchering, aging and curing of local meat for all five restaurants and eventually for retail.

David, who internally calls the plant "the community," says that by winter, Page and his crew will be butchering entire animals, such as steer and pigs, and aging and curing the meat. "For all of the stuff we love to do" — from truffle oil and macadamia nut to house-

— C H

was a local-food-oriented event," Adler recalls.

While few say names from the likes of nationally recognized Vermont natives Grace Potter & The Nocturnals and Gregory Isabella, they'll have plenty of choices in the roster of home- crafted food, too.

Several businesses will provide 85 percent of these products, including **WILLOW STRAIGHT** **BYE BROTHERS** **WILLOW CREAM** chocolate and **GUILD & COMPANY** charcuterie.

A food court will be decorated with signs sharing

fun Vermont food facts, contributed by a **WATER**. There, vendors, organized by Adler and **AMY SULLIVAN**, general manager of the Montpelier dining Porchetta and the company's local food systems coordinator, will sell their specialties. Adler says all the participants have wanted to use only local meat, while they're free to select any veggie or cheese, he is confident that most will pick local on their own. There's a given with most of the vendors: "which include **ALLAN ROSE BAKERY**, **JUNNY**

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concept alternates that," White says. While **LocalSome** Today's daily deals are not exclusively food related, other clients include the **ACQUA CORDA & ALE HOUSE**, **BURLINGTON**

Adler says that Cuthbert shared the idea of the **WILLOW STRAIGHT** croissant food for the event, he gave the Vermont music magal one stipulations: "We said we'd only be interested if it

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In 2003, Brooks decided to leave the business to have a second child—a change that put Schistman at a crossroads, since the pair had been processing pests at Becker's home. Fortunately, Schistman's mother had recently purchased a plot of land in Montpelier. While she prepared the new property to be livable and farmable, Schistman continued to give her produce at the intervals and work at the local food program coordinator at UVM's Center for Sustainable Agriculture. Last month, she left that job to return to school and is now studying for a PhD in UVM Extension's plant and soil science division. "It was like, 'Hrrm, look to being a student,'" Schistman says. "But school feels comfortable to me, because it does."

Though Schistman says her food-hold in academics sometimes makes her feel like she's leading a double life, she believes these connections have been invaluable in helping her establish her farming business. She names Verna Gough—a fruit and vegetable expert and director of the UVM Bennington Extension, and Linda Berlin, director of the UVM Center for Sustainable Agriculture, as her mentors on the central side of the agricultural world.

Not starting a farm is about more than policy and strategy. Schistman says she got her initial hands-on education back in 2007, from George van Vliet and Kristin Decker of Deer Leap Farm, where she spent time upon her return to Vermont after living in Georgia. It was during her time with the govt in East Fairfield that Schistman realized farm life was for her. "I arrived in February," she remembers. "Ghosts all have their kids at the same time of year. I had just moved up from Savannah, and there was a huge snowstorm. I was covered in blood and plaster, and I was the happiest I had ever been."

Schistman credits van Vliet and Decker with particular intellectual generosity during and after her tenure with their cheese-producing herd. But she notes that Decker's most important lesson had nothing to do with playing naps to goats. The key to farming, Schistman says she learned, is choosing a lifestyle before choosing a farm.

Now Schistman has a farm to fit her lifestyle and her already thriving brand. After expanding, but not wildly—she expects to see Bella Farm grow cheese, for instance, Schistman says she has

realized that caring for animals isn't compatible with the time she spends at school. Her original plans for an out or wheel farm also proved a no-go. "Maybe once this place feels more familiar," she says of expanding on the Montpelier land for now, Schistman says she's happy with herbs, garlic and her new slew of veggies.

As for her pesto line, Schistman plans to keep it close to its current size. Despite its popularity, the value-added product doesn't create a large profit, she explains.



The farmer and her staff are busy making upgrades to their existing equipment. Last Wednesday, Schistman and a helper were putting in posts to hold up a pair of high greenhouses (one that will allow them to grow winter greens).

Next on Schistman and Brooks' agenda is getting a tractor with which to keep the woods down at Bella Farm. They're also working on installing a proper irrigation system.

As the new incarnation of Bella Farm continues to evolve, one thing Schistman can rely on is the plant whose lifeless grasses her leg. "Me and basil, we're like this," she says, twisting a middle and pointer finger together. "Me and other plants, we're still getting to know each other—we're still in the dating stage—but we're going steady with basil!" ☺

More food after the classified section. PAGE 47

SIDEdishes

CONTINUED FROM PAGE 43

(CRUNCH) WOODBERRY PIZZA, WOODBURY UNION BUTTER, FINEST HANG food art, the HANG TACO and VERMONT HUNT COMPANY
The Mount Pisgah will be serving its own creative crispies, as well as dumplings from **PIGUE UNICS**.

After an especially enthusiastic about the presence of healthy treats from the **WILKINSON COOKS, FOOD PROJECT**. The team that helps bring farm-fresh fare to schools will have a farm stand featuring local raspberries, apples and corn on the cob for convenience to chomp on the go.

Making such sophisticated eats accessible is exactly the point for the organizers of Grand Point Local: "We're on a mission to make local food

part of everyday consumption," Adler says. "By being at places where it's not haute cuisine — it's standard fare."

Euro Trip

POPULAR GROCERY MOVES TO SOUTH WILKINSON
On August 25, **EURO MARKET** opened at 1200 Wilkison Road. The new store belongs to **DANILLO HALLANIC**, former owner of A Taste of Europe, which moved from Winstock to the Colchester parking lot shared with Caskio in April 2011.

"Vojutovic says his previous location proved too large for the small business after six days failed to take off. The spot on highly trafficked Wilkison Road,

once it became available, seemed like a more natural fit. "I carry still some things," the owner says. "I didn't decrease my I just had two much space over there. I just wanted to stick with the grocery part, and I didn't think I need more space than this for that."

In fact, Vojutovic says he's been increasing his sales, adding more products from the Netherlands and Great Britain, as well as specialty meats from Germany. He also expects to put more types of Italian dumplings, including porky polenta, in his freezer chest.

Crumbs

LEFTOVER FOOD NEWS
Three years ago, **JOHN** and **NALLY DELIA** sold their business, Vermont Chocolates, to the owners of the **BOUTE 4 COUNTRY STORE** in Quechee

and branched out in other directions.

Their tastes didn't last long. "We just kind of missed it," John Delia says. "It's a fun, creative business."

So the Plattsfield couple has signed a lease on a storefront at 40 Seize Street in Montpelier, where they will open the **CREAM HALL**, a chocolate shop, later this month. Jane Sachs says the will make all the chocolate — truffles, bars, clusters and bonbons, among others — on site.

Expect some creative twists: Rawson, she says, including twisted coconut, honey cognac and maple cream.

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Best of Show

Shelburne Vineyard 2010 Marquette Reserve

BY CORIN HIRSCH

erky, concentrated, luscious — If I was blind tasting the 2010 Shelburne Marquette Reserve, I might be fooled into thinking this wine came from old vines, or had some Cabernet Sauvignon or Syrah grapes in the blend. Apparently, I'm not the only one. At this year's International Old Climate Wine Competition in Marquette, a few judges wrongly guessed that there were California grapes in the powerful red that eventually won "Best of Show" over the other hundreds of cold-hardy and wines they were assessing.

There weren't. The winning wine was made entirely from cold-hardy Marquette grapes, and those were grown in 40-year-old vines in the shady, loamy soil of Shelburne. 2010 had



a warm and sunny summer, and the frost had reached an ideal late, or sugar level, by the time it was harvested. Winemaker Kim Albert chose to age all of the Marquette from the vintage so he — that is, on its spent years — to add roundness. It was a deft move, last year, the 2009 Marquette pulled up 100WC's Best of Show, too.

Albert asked two barrels of those 2009 grapes for the vineyard's Reserve wine, aging it for a little longer — 15 months total — in oak. The result is an enormously round wine so concentrated that it practically stains the glass, and one that likes being allowed to breathe for a few hours. You barely need to get your nose near the glass to pick up powerful aromas of black cherry and

touches of cardamom and earth. On the palate, it's turbocharged and full bodied, with warming spices such as pepper and cinnamon layered over dark, almost stewed fruit. Hints of blueberry and mint linger during the exceptionally long finish. A briny spine of oak keeps the wine alive, and it also has enough genetic tension to let you put it aside for a few years.

Only a few bottles from the original 50 cases are still available at the winery, and that's kind of a shame, because it would be gratifying to see the 2000 Marquette Reserve end up on local restaurant wine lists as an example of a premium Vermont wine. You'd be well to snap up one or several before it's gone. ☺

U Shelburne Vineyard 2010 Marquette Reserve, \$29.95 for a 750-ml bottle is available from Shelburne Vineyard 3036 Shelburne Road, 802-560-9222. shelburnevineyard.com

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Not Quite Ready for 'Prime' Time?

First Bite: E.B. Strong's Prime Steakhouse

BY CORIN HIRSCH

Since E.B. Strong's Prime Steakhouse opened on Church Street in late July, some passersby have wondered about the guy with the satellite on Pearl Street. Was he there to park cars? Though restaurant meter parking is old hat in many cities, the concept is almost alien to local happy Burlington. In fact, he's not parking cars; he's just there to guard parking spots for Strong's customers at the back of the restaurant.

Is the Queen City ready for the high-end steakhouse that comes with parking?

The Hahmerson family vs. E.B. Strong's recent rivalry was an open-house party on the top block of the Church Street Marketplace. This past year, he poured time, money and energy into the renovation of the adjacent space — formerly *Delmonico's* — into a landscaped, clubby eatery with wine lockers, wet-suit storage and a vintage feel.

Apparently, Hahmerson's instincts is spot on. All of the 18 mahogany wine lockers out front — where regulars can keep special bottles they've purchased from the wine list — sold out within weeks of Strong's opening. More are being built in the back. And, during two visits, the dining room held a steady stream of large customers.

Diners who do park in the lot off Pearl Street can slip in through Strong's back door — a signed blessing, as the passage leads them through a still-unfinished rear space with stacked chairs and tables and a noticeable scent of fresh wood finish. Strong's is barely a month old, but the tables serve as a visual (and olfactory) neighbor for a place that still feels like a work in progress.

If you walk in from the Church Street side, though, the transformation of this former *Delmonico's* restaurant may momentarily take you aback. The Art Deco woodwork, long marble bar and high, leather booths suggest a 1930s steakhouse (only the two flat-screen televisions over the lounge do not). The classic cocktail menu reinforces the vintage feel. From a balsamic-cherry Manhattan to martini and a bracing Negroni, it's solidly old-school, with a few modern twists. There are no beers on tap here — only bottles.

Art Deco styling becaused help design the menu. It's filled with end-of-the-century



meat and seafood, but at average prices, at least for Burlington. \$14 for appetizers, \$18 and up for entrees, and \$44-plus for steaks of herculean proportions. (What's really for a 20-ounce porterhouse?) And, true to a steakhouse, these chops come with a la carte sides such as a smoked baked potato

or creamed spinach were initially \$10 each, though that price fell to \$8 between my two visits.

Best to surrender to it, right? To unfold your napkin and ready your knife for a night of big steaks, big red wines and maybe a bourbon or two? For the flippers

Cyber steaks

food

of businessmen who are typically indulgent to and mistresses of such places, that appears to be the protocol. For the tedious and tedious club are welcome at Strong's, too, and the servers are far from the usual mistresses of your dreams, but rather, they were underdressed and efficient.

Chief Brian Jensen takes the kitchen, the chef to Strong's by way of Singapore, where he worked as chef de partie at the much-lauded restaurant *Ajay's*. Accordingly, Jensen brings a slightly Asian sensibility to some eclectic flavor combinations. Take the oyster dressing. Cooked in cream and fried to a perfect crisp, they were topped into slightly sweet pull-puller buns (nice a choice) seasoned with a tangy salt. Each one burst in the mouth in a jungle of dry and juicy, cooled down by a fringe of what tasted like macadamia nut. Their flavor made up for presentation. The sliders seemed there; sliders only to exercise plate that showed them.

The husband playing proved to be a theme as his tiny with extra on the half still looked lovely arranged through the accompanying cider nigametic was delicious. Pre-seared pork belly enjoyed yet more in a silky mustard sauce, dotted with dried cranberries, filled its small plate. To look at it, you wouldn't guess the meat was so well rendered, the charred rind on the side was out of place, and the cranberries as top appeared decorative. On the menu, seared sea bass with watermelon and was mustard, never seemed unappealing. In reality, the ones looked and tasted fine and was so tightly wedged against watermelon slices of equal size that the dish was a mouthful of duck pork. The sauce drizzled on top was a bit too tart for the fish.

Some starters show, however: The appetizer menu is dense with shellfish, such as shrimp, crab cakes and oysters — the last a creamy tag of fig, citrus shrimp and house-cut pasta chips dotted with microgreens and herbs. It was some on plate.

Strong's salads, too, were excellent. The chopped salad — a jumble of romaine lettuce, baby peas, avocado and crisp onions — was topped with half an ounce poached egg for a softness, creamy sauce. A house salad of balsamic baby greens atop tiny curls of mango and pear was feather light and an ideal palate cleanser.

Whatever the merits of the lighter fare, most Strong's dishes are based in meat heading toward the sticks and entrees

Strong's "steak primer" steaks are well aged for a minimum of three weeks, but they adhere only a fraction of the flavor of a dry-aged chop. At \$40 for a rib-eye steak, the cut should be succulent and savory. Not what arrived on my plate was a chop with a charred, so dry that it dried out and the meat's melted down. It was slightly tough, and disappointingly endocrine.

Pork chops should be extremely tender. Here, though, the cut was large, it was also leathery.

Though my server positively ensured while describing the chicken and waffles. I abandoned the dish about halfway through. The chicken, coated in crushed cereals and fried to a sunset gold, was still moist inside, but it was leached with dark, overripe waffles and too little raspberry-dotted maple syrup. The extra thing left me puzzled.

More wine, please? The wine list is stellar, very well considered, with two dozen creative offerings by the glass and a bottle list customized to seafood or steak.

Like most of Strong's other dishes, the sides — were simple but serious in execution. A halibut plate of tempura, baby asparagus was fine and crunchy, but the house sauce on the side was too heavy for the delicate sear. A \$30 plate of sautéed mushrooms lacked seasoning and depth of flavor. The smoky blue cheese potato gratin, which seemed irresistible on the menu, was a letdown. The crust was more of a soggy skin, overly pungent and cheesy, while the inside was a hard mass of congealed potato.

The steak line, on the other hand, were overrated wedges of goodness — crisp and almost translucent on the outside, juicy on the inside.

After two visits there, I wondered if Strong's shared a kitchen with the pub next door. I've learned that they probably do. It is possible that the wine, appetizer and entree portions of the two establishments might intermingle.

A steakhouse that agrees to be a modern-day Delmonico's should be a finely calibrated machine, not merely a generic version of a neighborhood pub-house elements of Hialeah's own steak are already in place: mango, waffles, some serious great details and crisp dress. Give Strong's more time to develop and all the dishes may match them. ☺

E S. Strong's Prime Steakhouse, 40 Church Street, Burlington, 802-244-

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SEPT. 08 | ETC.



See Spot Run

The dog days of summer are behind us, but canine activity is at an all-time high at the U.S. National Green Mountain K-9 Dog Challenge. Hosted by the Vermont Police Canine Association, which provides essential assistance and training for Vermont's police-service dog teams, the 1.8-mile obstacle course and 100-yard dash simulate real-life K-9 deployment. Police and citizen competitors tackle water crossings, fence climbs, law crawls and even a shooting section in this police-pounding challenge, which showcases the strength and skill of the species we call man's best friend.

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saturday, september 6 | 9 a.m., at Camp Keegan in Colchester
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greenmountaink9dog or v911.com

A Whisper to a Roar

SEPT. 08 | MUSIC

Air's O'Donovan's crystalline voice is hushed but demands attention. And it's been getting it. Best known for her decade-fronting alt-bluegrass string band Crooked Still, the Brooklyn vocalist has recently rocketed into higher-profile ranks as a guest vocalist on Yo-Yo Ma's collaborative album *The Goat Rodeo Sessions*, and the songwriter of "Lay My Burden Down," a track featured on Alison Krauss' Grammy-winning album *Ryder Avenue*. Now pursuing her first solo effort with the Acoustic O'Donovan Band, she takes the spotlight with an Americana set at Chandler Music Hall.

Acoustic O'Donovan BAND
saturday, september 6 | 7:30 p.m. at
Chandler Music Hall in Rural Plain, 505 So.
St. info: 729-6454; chandlermusic.org



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Michael Church, South Burlington 7:30 p.m. \$2
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Health & fitness

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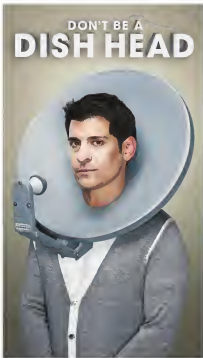
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Thursday September 13
6:00 PM

PechaKucha Night (PKN) is a worldwide phenomenon that began in 2003 in Tokyo and is now held in over 550 cities around the globe. It offers the opportunity for a broad range of participants to present their designs, projects, thoughts, and ideas at a fun, informal, and fast-paced gathering. The September 13 edition of PechaKucha will be held in the beautiful Marble Court of the Fleming Museum of Art and is scheduled to include presentations by:

BRIAN COLLIER, JENNIFER DICKINSON, PETER FRIEDRICHSEN,
KAREN GUTH, STELLA MARRS, BRIAN O'NEILL, FRED POND,
DAVIN SOKUP, MARC WEINBERG, AND MARY ZOMPETTI

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www.pecha-kucha.org or www.flemingmuseum.org

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calendar

MONDAY 10/1

health & fitness

AGE-FOCUS WITH IMPROVED MOBILITY

See PG 10, p. 10

MURAL CONCEPTIONS: Mural explore the art of green health care in a personalized educational tour with Lucinda and Cynthia from the Vermont Center for Integrative Healthcare. City Market, Burlington, 4 p.m. Free. Registration by email: info@vchc.org. www.vchc.org

IRISH YU YU CHU DANCE: Experience Irish dance between Irish in an age-old formal tradition. The Vermont Irish Dance Society. Irish Dance, Burlington, 8 p.m. Free. Info: 438-6383

CURRIS: See SAT pg. 14 p.m.

kids

MOVIE WITH RAPHAEL: See SAT pg. 10 p.m.

SPACE TALK & QUESTIONS: Talk about and enjoy 3D movie with 15 minutes Q&A session with NASA. 2:30 p.m. City Market, Burlington, 2:30 p.m. Free. Info: 855-5555 and 7

STORIES IN THE KITCHEN: A chance to expand their imaginations through stories, songs and play. Families Free Library. Burlington, 2:30 p.m. to 4 p.m. Free. Info: 855-5555

science

NO UNDERPLAY IN IRON: Iron is an essential nutrient for life. Discover and enjoy the role of iron in our bodies and potential problems. Friends Make Space. Burlington, 7 p.m. Free. Info: 855-5555 and 7

SCIENCE AND OPEN RESEARCH: Scientists are making new discoveries in biology and medicine. Discover the latest in science and medicine. Burlington, 7 p.m. Free. Info: 855-5555 and 7

PARENTS PICK



GLORY DAYS FESTIVAL See SAT pg. 10 p.m.

GLORY DAYS FESTIVAL See SAT pg. 10 p.m.

GLORY DAYS FESTIVAL See SAT pg. 10 p.m.

All Aboard

Ready to ride the rails? The GLORY DAYS FESTIVAL, designed as one of the state's "Top 10 Fall Events," is designed to be both nostalgic and well-timed. Welcome conductors of all ages enjoy carnival games, model railroad displays, a picnic, and more. The festival is held at the Vermont Center for Integrative Healthcare. Info: 438-6383

kids

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kidsvt.com

and information are not required. 10 p.m. State Capitol, Burlington, 10 p.m. Free. Info: 855-5555

THE CHAMPLAIN SCHOOL: New songs are being written about the Champlain School. 10 p.m. Free. Info: 855-5555

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Library. Vermont, 10:30 p.m. Free. Info: 855-5555

TUE.11

conferences

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RENEWABLE Singers perform in an exciting practice session. Join the fun! All ages welcome. 7:00 p.m. 100 Burlington Ave. info: 440-4702

seminars

BUDGETING A MATHS Will learn to use a computer to create a budget. The session includes a hands-on activity. 6:00 p.m. 100 Burlington Ave. info: 440-4702

talks

ROBERT KERN The author of the book "The American Revolution: A History" will be speaking at the 100th anniversary of the American Revolution. 7:00 p.m. 100 Burlington Ave. info: 440-4702

theater

THE CURIOUS INCIDENT OF THE DOG IN THE NIGHT-TIME 7:00 p.m. 100 Burlington Ave. info: 440-4702

words

JOHN CHILMAN The author of "The Hidden History of the American Revolution" will be speaking at the 100th anniversary of the American Revolution. 7:00 p.m. 100 Burlington Ave. info: 440-4702

WED. 12

comedy

DAVID HART 7:00 p.m. 100 Burlington Ave. info: 440-4702

community

IMPASSIONED HEARTS SUPPORT GROUP A support group for people who are struggling with their hearts. 7:00 p.m. 100 Burlington Ave. info: 440-4702

INNOVATION-QUALITY FOR A SAFE AND PEACEFUL COMMUNITY A program to help people learn how to live safely and peacefully in their communities. 7:00 p.m. 100 Burlington Ave. info: 440-4702

conferences

2012 NATIONAL COMMUNITY LEADERSHIP CONFERENCE 7:00 p.m. 100 Burlington Ave. info: 440-4702

crafts

GREEN ROBINSON CRAFTS A program to help people learn how to make crafts. 7:00 p.m. 100 Burlington Ave. info: 440-4702

fares & festivals

BURLINGTON ART FESTIVAL 7:00 p.m. 100 Burlington Ave. info: 440-4702

films

LIFE IN THE MOUNTAINS A film about the life of a mountain community. 7:00 p.m. 100 Burlington Ave. info: 440-4702

food & drink

BARRE MARKET 7:00 p.m. 100 Burlington Ave. info: 440-4702

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kids

KIDS TIME PLANNING A program to help children learn how to plan their time. 7:00 p.m. 100 Burlington Ave. info: 440-4702

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language

LANGUAGE LEARNING GROUP A program to help people learn a new language. 7:00 p.m. 100 Burlington Ave. info: 440-4702

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seminars

SEMINAR ON THE HISTORY OF THE AMERICAN REVOLUTION A seminar about the history of the American Revolution. 7:00 p.m. 100 Burlington Ave. info: 440-4702

talks

TALKS ON THE HISTORY OF THE AMERICAN REVOLUTION A series of talks about the history of the American Revolution. 7:00 p.m. 100 Burlington Ave. info: 440-4702

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words

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TOPIC 25:

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LIGHT DINNER PROVIDED
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NOON, THURSDAY, OCTOBER 11
AT SEVENDAYSVT.COM OR 865-1020 X 36

way to learn each other, get information and meet other instructors. Contact the Mount Sunday Research Consortium Thursdays.

photography

ARTISTS IN VERMONT PHOTO TOUR Sat. 10-11:30 a.m.
Monday-Sat. 8-10:30 a.m.
CLASS 2005/PERSON Local-area Green Mountain Photography teachers, digital equipment, info. www.gmphoto.com
Photography Workshops Karl Ruediger, 333-4333, www.karlruedigerphotography.com
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YOUR YOUNG, YOUR VOICE Sat. 9-9:30 a.m.-2:30 p.m.
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psychology

ANAL AND OTHER Sat. 9-9:30 a.m.-11:30 a.m.
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reiki

YOUR REIKI 101 Sat. 9-9:30 a.m.-11:30 a.m.
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energy/meditation Sat. 9-9:30 a.m.-11:30 a.m.
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self-help

SELF-HELP'S CORNER Thu. 8-8:30 a.m.-9:30 a.m.
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skating

LEARN TO SKATE Sat. 10-10:30 a.m.-11:30 a.m.
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tai chi

TAI CHI STYLE TAI CHI CHANG Sat. 9-9:30 a.m.-11:30 a.m.
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music

Shakespeare's *The Merchant of Venice* may be the band's only play that is both revered and reviled. The tragically, which centers on the questionable dealings of a Jewish moneylender, Shylock, has been a lightningrod for criticism, owing to the play's cryptic themes of an usurious. What's unclear, and has provoked a century-long debate among scholars, is whether Shakespeare's work leans on the side of tolerance or the side of bigotry.

While it likely won't solve the argument either way, a new album and accompanying illustrated storybooklet, *Shylock Sings the Blues*, by local writer, visual artist and retired psychologist David Solok and local guitarist Dennis Willcott, lends a new, bluesy voice to the debate. Solok's work, which he hopes to turn into a musical play, is an updated adaptation of *Merchant*, set in the streets of a "Ghetto-Mall" neighborhood in 1950s New Jersey.

Fueled by early rock and roll and Delta and Piedmont blues, it features an impressive assortment of local musical talent—as well as illustrations by Solok—the album is a shakedown and often playfully stylized take on Shakespeare's controversial play. It suggests old folk was perhaps even cooler than we realized. Solok, 65, is Jewish and believes that *Merchant* is anti-Jewish.

"Shakespeare knew what he was trying to do," he says from his home in Shiloh. "So he spoke loudly to the bigots and whispered to those who knew what it was really about."

In November 2010, Solok took to a Broadway performance of *The Merchant of Venice* starring Al Pacino as Shylock. Calling himself an "amateur Shakespeare fan," Solok had been the play performer before. But this version included anemology that is cut from many productions—including the 2004 film version starring Al Pacino and Jeremy Irons. "Most directors don't see it as doing the story thing," Solok explains of the scene.

The anemology is by Shylock's servant, Lancelotti Gobbo—in *Merchant* as Solok's version, in it, he presents what Solok calls a "nothing analysis of the begot mind." In Shakespeare's play, servants were written by their masters by social not leprosy, a notion Gobbo questions.

"In an interior conversation between his conscience and his self, he asks," Solok explains. "He thinks, 'This play is good to me, I need to be loyal. But on the other hand, I could do better if I abandoned him.' Adding to Gobbo's internal debate is the



David Solok and Dennis Willcott

The "Merchant" of Shelburne

A local album sheds new light on Shakespeare

BY DAN ROLLS

fact that Shylock is Jewish. The prevailing "wisdom" of the time held that Jews were damned. Gobbo's conclusion is, according to Solok, "It's OK to abandon the Jew."

For him, it was a salutary moment. "A lightbulb went off" in my head and I thought, 'This is what decent people do,' he says. "Otherwise, America, wherever you can be prejudiced but otherwise be a decent human being Shakespeare is called the goodness of how decent people can turn into bigots."

Solok has written at length about anemology for a number of anemology journals. He says Gobbo's anemology settled the *Merchant* debate for him.

"That speech put me over the edge," he says.

Solok became obsessed with the play. He wrote a short novel and then a story

play that nothing struck frustrated, he began brainstorming a new way to voice his ideas, music.

Solok is quick to point out that this is not a musical, that he's been kicking his blues around in a production by Tolson and Jewish neighbors in New Jersey and working around since he is nearby black neighbors in Newark. He says he grew increasingly concerned with the idea of painting a musical.

"It felt challenged," he says. With an outline for a coherent story all but in hand, Solok called his local friend and local blues musician Dennis Willcott, who he has known since 1968. Now 67, Willcott has been the leader of local blues band Left Eye Jump for 14 years. When Solok told him about his idea, Willcott re-

sponded by seeing a lengthy passage from the play.

"I thought, 'This blues guy knows Shakespeare,'" says Solok. "That's a sign."

"It was a huge promise," Willcott intercepts. The guitarist, who was a high school dropout, needless Solok simply presented the raw play from which he happened to memorize some lines during his shakedown school days. "That passage is a lot of justice and mercy into questions," he says. "It stuck with me."

Solok and Willcott began collaborating on the 12 songs that comprise the album. Solok says they were written in about four days. The pair returned to Gus Zeigler's Low Tech Studio in Burlington to record. To fill out the band, they enlisted local musicians, including bassist Tom Buckley, drummer Jo Solok and Zeigler as saxophone. The album's primary vocalists are Dwight Fischer and Nicole Wilson, of the local blues and R&B duo Dwight & Nicole.

In Solok's rendering, Gobbo's anemology is illustrated by the song "The Devil Told Me," sung by the character Lancelotti and given voice by Nelson. The song serves as the centerpiece of the album and is the clearest indication that Solok believes Shakespeare was opposing, not supporting, bigotry.

Many critics, including noted Shakespeare scholar Harold Bloom, feel *The Merchant of Venice* should never be performed because of the harm the play is perceived to have caused the Jewish community.

"Shakespeare knew it is the single most damaging event in history against the Jews," says Solok. He has a point. Among its other blackouts, *Merchant* was used as propaganda in Nazi Germany, where performers included grotesque caricatures of Jews. But Solok notes that the play's central message was actually a treatise on malfeasance. By contrasting *Merchant's* darker themes with the otherwise hopeful moral rock and blues, Solok hopes to help design the film adaptation that he believes Shakespeare was trying to say.

"On a deeper level, the story is really about trading material possessions for spiritual value, being willing to lose worldly attachments for a higher purpose," he says. "And that's the blues. You take misery and turn it into something joyful." ☐

D *Shylock Sings the Blues* is now later at David 3342 1100

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FROM LEFT: MAPS & ATLASES (RIGHT)

Going Places

Since forming in 2004, **Maps & Atlases** have been throwing shows at exotic locales across indie rock's ever-expanding globe. Their 2010 debut, *Perch*, *Patchwork*, was a beautiful blend of best-driven, hyper-analytic post-rock. The band's sophomore follow-up, *Devere and Be-Groefel*, continues that fearless exploration, refining a witty, intricate sound with unswerving integrity. This Monday, September 10, the band charts a course for Signal Studios in Burlington.

WED.05

Burlington area

MLounge 1000 Hampton (jazz) 8pm-12pm • **7pm, Free** • **Reverend with Cuckoo** 1000 Hampton (jazz) 10 p.m., **Free**
CLUB METRO 1000 Hampton (jazz) 10 p.m., **Free**
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SOUNDbites

CONTINUED FROM PAGE 71

guitarist and Combucha recording artist **BOMBING** on Saturday at the McCarthy Arts Center. Bombino is a rising star in both world and Western music, praised for his groundbreaking fusion of African rhythms and rock-influenced chops. And he's been winning over some impressive fans of late, including the **BLACK PINKS**. **BAN-ANANAS**, who is producing the guitarist's next record, Bombino will play a more mostly acoustic set at the free show. Future installments of the series include local stoner band **NEALMAH** (October 19) and **GRAY AUGUST** (November 13).

Happy trails to **STRAWBERRY**. The local comedian, who for my money is the most talented young female comic in town, is moving to London later this month. But before she hops across the pond, the local comedy scene has a pair of farewell shows slated to send her off good and proper. The first is a showcase at Avery Cafe in Burlington on Friday, September 7, featuring **DEBBIE HILL**, **CHAD COFFEY**, **RYAN BRIGGS**, **JASON LORIMER** and herself. The second is a Two's Club style roast of Rivers, slated for the Mosley House on Sunday, September 8. As of press time, the full lineup for that show is still in the works. But in talking to a few comics who plan to perform, Rivers can expect some, uh, stonks. Best of luck, Kat.

If you hang around Burlington bar Instagrams — and I've been known to on occasion — you may have noticed some recent changes. A fresh coat of paint, a



Combuching

new bar top, etc. But the biggest change is that the Irish pub is set to begin hosting live music on a regular basis. Owner **TIMMY AUGER** has built a small stage along the east wall and hopes to present bands a few times per week, including this Saturday, September 6, when local rockers **ANNIVERSARY** set up shop.

Last but not least, the Burlington jazz community was saddened last week by the passing of **ROBERTA**. Roberta, 84, was an unofficial ambassador for Burlington jazz. He started the state's first jazz radio show on WBUR and served on the Burlington Summer Jazz Festival advisory board for several years. He was also a writing encyclopedia of jazz history. I had the pleasure of speaking with Roberta on just a few occasions. One of them was when it was a really naive kid trying to tackle a cover story on the notoriously difficult sax legend.

ONNETTE COLEMAN: Correctly noting that I was on my way over my head, Ed graciously agreed to meet with me and did so in as pretty much everything I could possibly want to know about Coleman — some not found in jazz histories. That piece is still among my favorites I've written, not because it was particularly good, but because of how much I learned — about jazz, Coleman, writing and, most importantly, humility. You never really know as much as you think you do. Thanks, Ed. A jazz tribute is scheduled for October 13 at Burlington City Hall. We'll have more details as they become available. ☺



Listening In

Once again, this week's locally self-intelligent column segment, in which I share a random sampling of what was on my iPod, turntable CD player, eight-track player, etc. this week.

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REVIEW *this*

Joe Redding, *City Without Wine*

(SELF-RELEASED TO DIGITAL DOWNLOAD)

Burlington songwriter Joe Redding presents himself as out from similar badass country clubs as the likes of Johnny Cash and, before him, Hank Williams. And on his new EP *City Without Wine*, Redding navigates a dark, winding road through crumbling Americana soundscapes that suggest he's spent a fair amount of time studying the Man in Black. He even borrows a rich, throaty baritone (politely changed and eventually held), the EP suffers no shortage of raw urgency that sometimes you can hear too much of a good thing. And *City Without Wine*, while undoubtedly intense and admirably top-notch, ultimately suggests under the weight of its own brooding machinations.

Redding steers out of the gate



on "Red House," a haunting dystopia of fiddle guitars over an ominous major key progression. Redding's cross is distinct and effectively paid as he laments, "Every rose has a thorn, every thorn has a rose." Well, we're damned if we do, and we're damned if we don't. It's not too late, exactly that hey, it isn't Poison, either. The songwriter's gothic imagery comes together by the second verse and matches his visceral delivery.

On first listen, it's hard not to compare Redding's booming vocal

style to that of Crash Test Dummies front man Brad Roberts. (Take that, however you want.) But Redding's inky black tone suits his generally bleak songwriting, shading his words with palpable desperation. The problem is, Redding rarely releases things such as "Low Love" and "Gone Love to Get Love" — the latter of which centers on love gone sour and societal ills including slavery and materialism — in favor of an appropriate degree of mystery, but they do little else. The permeating hopelessness borders almost tangibility.

The title track is the closest thing to an exception among the EP's four songs. Here Redding sings a soft ray of light, and swirling poems about love, greed, and freedom. At times it's heavy-handed — and a little confusing, but at least it offers something resembling emotional balance. And as such, it's Redding's most effective and complete song.

City Without Wine by Joe Redding is available at joredding.com. He'll be in Radio Room in Burlington on Tuesday, September 11.

OM HOLLES

Chamberlin, *Look What I've Become*

(MAJOR RECORDS TO DIGITAL DOWNLOAD)

It'll admit it: I really want to not like Chamberlin. It's nothing personal. I'm sure they're really nice guys and all. And far be it from me to begrudge anyone success. But, come on, their story is so unimpeachably incredible, it's hard not view them with at least a little bit of (admittedly) jealous skepticism. To recap...

Four virtually unknown dudes broke up in a rural Vermont cabin to record a demo. Scott Tenner, guitarist for Grace Potter & the Nocturnals, somehow gets hold of said demo and goes appropriately apologetic. He signs up to produce their 2012 debut, *After Blood*, and then takes the band on the road with GPN almost instantly making Chamberlin one of the three or four most successful and well-known rock bands from Vermont. It's a story tale. It's also the kind of break most local bands had entire careers far and never get. So it's understandable — if not entirely fair — that some degree of question would follow.



But here's the thing: Based solely on talent, Chamberlin deserve every shred of success and adulation they've received — and that includes some recent propping by the likes of Rolling Stone, Paste and others. The band's latest EP, *Look What I've Become*, released on Tuesday September 4, is a sparkling effort, building on the solid foundation laid down on *After Blood* and a follow-up power EP, *Cabin Fever*. The record reinforces the notion that Chamberlin are as genuine GPN country project. They're the real deal.

While *After Blood* was impressive, it was hampered by a disastrous live (they're not named with a debut, especially by those such young musicians

Their influences read like a 2011 Pitchfork sampler: Band of Horses, My Morning Jacket, Passion Pit. Not so with *Look What I've Become*. Chamberlin appear to have outgrown their hero-worship phase and set about the task of writing music that is purposeful, nuanced and, more importantly, genuinely gripping.

The EP is noticeably darker than the band's earlier work. Well-trodden themes of justice and betrayal swirl through lyrics wrought with such as "After" and "A Pleasant Conversation Over Drinks" with chilling urgency. That guttural and vocalist Mark Daly and guitarist Eddie West find the rest of the band prior to recording — and subsequently let's sugar patly about it — seems to fuel the EP's overwhelming and tangible sense of tension.

Chamberlin have since bonded and made up and are back together. Word is they've begun work on new albums. But if *Look What I've Become* is any indication, the next big thing out of Vermont may already be here.

Look What I've Become by Chamberlin is available at chamberlinandsons.com.

OM HOLLES

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ARTS & CRAFTS & CLOTHING MARKET

Towering Inferno

BY KEVIN J. KELLER

In addition to the great displays of paintings and sculptures, this year's South End Art Fay will feature an unusual hands-on demonstration of a wood-fired pottery kiln.

Better make that "hands-on" tagline mean plan to keep spectators at a safe distance from the 20-foot-tall, studio-recreated brick structure that will be fired up to a temperature of 2300 degrees Fahrenheit. Art happens when gather on the Pine Street Studios lot at 150 Pine Street on Friday will nevertheless be able to watch the kiln cook clay objects until they magically emerge into glazed ceramics.

Kiln builder Don Memo of Ellensburg will be on hand to help oversee a heating process that takes 12 hours to complete. That's actually quite quick as comparison with typical wood firing.

The firer will be gradually fed two and a half cords of scrap wood from a Ellensburg lumber mill. Constant stoking and monitoring are required for the temperature to ramp out in just half a day, rather than the two days needed by other types of wood-fired kilns.

"You've got to watch the rhythm of the fire," explains Chris Vaughn, a technician and teacher in Burlington City Arts' clay and print studio. Vaughn, Memo and the kiln's current keeper, Joshua Quinlan, will be able to check the fire's intensity through several "spy holes" punched in the brick exterior.

None of this is dangerous, the kiln's operators insist. "The worst thing that can happen is that the fire will die off," says Vaughn, who did a previous run-through a couple of weeks ago at Ellsworth Pond Studios, where the kiln normally resides.

It was transported to Burlington week on a 20-foot trailer towed by a DPW truck. The kiln, wrapped in tarps, with its detached fire-rising alongside on the trailer bed, presented quite the spectacle as it proceeded up Killbuck Road at a speed Vaughn describes as "comfortably slower per hour." It'll take a few hours for the kiln to be reassembled prior to being fired, Vaughn notes—and, for a trip home, the entire procedure must be repeated in reverse.



WOOD FIRING WILL PRODUCE DIFFERENT RESULTS 100 TIMES OUT OF 100.

JOSHUA QUINLAN

So why bother? What's the point of reverting to this most ancient method of pottery production, when electric-fired, computerized kilns are a much easier way to bake clay? Cheaper, too. Memo guesses it cost him about \$15,000 to build his wood-fired kiln in 2002. Even the two-priced of the three electric-fired kilns in the BCA Clay Studio retail for about one-fifth what Memo spent on his wood burner.

A wood-fired kiln is "a very

spiritual experience," says potter Kelli Proffman, several of whose pieces will be used at the Art Fay to demonstrate the kiln's workings. "It takes you back to the origins of ceramics."

The Chinese and Japanese developed a 5 cubic-and-five-foot model 1500 years ago. But vessels were first fired in simple hearths about 10,000 years ago, Quinlan notes. "There's a historical sense you get with a wood-fired kiln that's pretty cool," he says.

Ceramics made in this way also acquire visible physical properties that an electric or gas-fired kiln can't replicate. Wood ash gets deposited on the surface of objects as they bake, forming a natural glaze and producing "fl" or "out" gradients of brown coloring for the pots, Quinlan explains. "Pieces made in an electric-fired kiln will come out the same 100 times out of 100. Wood firing will produce different results 100 times out of 100."

That's what motivated Memo to build an old-style kiln. "Electric kilns give very dependable and sort of standardized results," he says. "I was looking for a more natural aesthetic. There's also a different event market niche for what comes out of a wood kiln."

Memo and Quinlan both graduated from Marlboro College, where they'd become passionately committed to pottery making. Each of them still runs one of the ceramics he produces, but neither manages to make a living from the craft. Memo works at a retail furniture shop in Northampton, Mass., while Quinlan, a Worcester resident, does residential carpentry and construction. He's also the leader of the Clay Construction Collective, a small group of Burlington-area potters whose skill levels range from rudimentary to advanced.

It's a stretch, Quinlan says, to make the most that Ellsworth Pond Studios charges for storing the kiln. That's one reason he'd like to find it a good home—preferably close to, or within, Burlington, so that many more potters could have access to the wood-fired alternative.

A kiln of this kind, while not unique in Vermont, is usually viewed in opposition only by "happy balds" and other people somewhere out in the woods," Quinlan says. He likens this means of making pottery to old-school sugaring, in which sap gets boiled down by the heat from a wood fire. "People love watching that," Quinlan notes. "People are really fascinated by it."

And, for one day only, the experience will be available to anyone standing the Art Fay. The day won't be hard to find—just look for the smoke spewing from a tall oven made of bricks with a molten-yellow patina. ☺

PICTURE THIS!

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Below are exhibits:

A funereal exploration of the art of time travel, including subjects from the Collins Age of ad to the 1990s, 1990s and steampunk, featuring contemporary steampunk artists Bruce Alexander, Christopher Coker, Daniel Aubrey, Tom Lawler, Benjamin Hurley, Thomas Willard and many more.


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RECEPTIONS

IN MEMORIAM The best of local art-related news comes of the 30th annual South End Art Hop September 7-22 at the SouthPoint in Washington, D.C. Friday September 7 8 p.m. midnight. Info www.southendart.com

Figure 1. *Phylogenetic tree of the 12 species of the genus *Phragmites* based on the chloroplast *trnK* gene. The tree was constructed using the maximum likelihood method with 1000 bootstrap replicates. The scale bar represents 0.01 substitutions per site.*

ALONG-LEASHED Dylan, Bob and Morris switch Out For' artwork spanning the years 1960-1970, including drawings both to watch Out For' Fur Home: A Family Story and An 'Young Master' & Come Joina. In Relation, 2741 Hwy E, Tanager Gallery, Dept C, 4th Avenue, NYC 10014-4330.

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sculptstone—An outdoor exhibition of sculptural materials by artists responding to the postindustrial landscape (September 8 through October 20).

VERMONT PHOTO GROUP ANNUAL EXHIBIT Landscapes and images of nature by fine-art photographers. Through September 29 at Folsom town, Fletcher Free Library in Burlington. Reception Sunday, September 5, 3 p.m. in info 424-2000



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BURLINGTON ARCADE ART SHOW © J.P.D.

Kathleen Condon & Joe White Art After by Shriver contains twelve paintings by the Shelburne Community School art students. Through September 30 at Shriver Theatre, 10 South Burlington. Info: 508-771

Kate Guyer "Choir" large-scale paintings of temple-painted choirs. Through September 30 at The Poetry Foundation, 100-100.

Wade & Deasy Photographs taken in Washington. Through September 23 at Jackson Gallery in Essex Junction. Info: 771-3886.

Two of Meade & Son's Old-Time Store 27 Early experimental camera-made images from the 1850s and 1860s and today's high-resolution digital art and sculpture from the **Man-Made Gods** 27 Civil War in the present. Built mostly with old-fashioned techniques. "Old-Time Store" features watercolor portraits of men and portraits of women. "Man-Made Gods" features watercolor portraits of men and portraits of women. "Old-Time Store" features watercolor portraits of men and portraits of women. "Man-Made Gods" features watercolor portraits of men and portraits of women. Through October 28 at the Thorne Museum. Info: 958-3340.

'Camera Work: Stieglitz, Steichen, Strand, and Company'

In 1903, when Alfred Stieglitz published the first issue of his pioneering journal *Camera Work*, photography wasn't considered a fine art. The proliferation of Kodak box cameras gave any old amateur photographer the ability to snap haphazard shots. As Stieglitz invited a coterie group of artists, including fellow photographers Edward Steichen and Paul Strand, to contribute work to the journal, which promoted the medium as a means of personal expression, and as a legitimate art form. Explore Stieglitz's legacy, as well as sources of his journal, through October 28 at Middlebury College Museum of Art. Ticket: \$4. "The Strand of Man" by Stieglitz.

Stieglitz the W. Workshop Just off from Lynde Whitney, Jackson, Vermont. Through September 30 at the Vermont State Museum. Info: 771-3886.

Wade & Deasy Photographs taken in Washington. Through September 23 at Jackson Gallery in Essex Junction. Info: 771-3886.

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CALL TO ARTISTS

LAKE PLACID CENTER FOR ARTS: ARTIST RESIDENCY Open off your works between September 1 and 15 from 10 a.m. to 5:30 p.m. Residency is for an opening reception and awards presentation on September 15 from 3 to 7 p.m. in the gallery. 335-3275

VERMONT PHOTOGRAPHY: 1st Annual Vermont Student Photography Exhibition Burlington Gallery, Vermont State College, 1000 Main St., Burlington, September 28-June 15, 2012. Michael L. Photography, 335-3275. Vermont Photography.com

CALL TO ARTISTS: The Pelican Free Library is seeking for local Vermont portrait photographers and sculptors for an outdoor sculpture exhibition. 335-3483

VERMONT POLICY BOARD: Chandler Arts commissions of arts from the Vermont Policy Board and more to be announced in December for the Chandler Arts Board. 335-3483

PUBLIC ART PROJECT: MCS Center and Burlington are accepting proposals for new public artwork for the new building located at 100 Main St. in Burlington. 335-3483

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10th ANNUAL VERMONT PHOTOGRAPHY EXHIBITION The theme of this year's contest is "The Future." Deadline September 15. Entry forms and rules can be found at: vermontphoto.org

WIZN A local photography exhibition at Burlington Gallery. Deadline: September 15. Gallery: Vermont State College, 1000 Main St., Burlington. Info: 335-3275

CHARTER ARTISTS: Annual exhibition of local and national artists. 1000 Main St., Burlington. Info: 335-3275

NEW SPACE NEEDS FIVE ARTISTS: Seeking 5 artists for a new space. 1000 Main St., Burlington. Info: 335-3275

CALL TO ART OWNERS: Find your art. 1000 Main St., Burlington. Info: 335-3275

RESTAURANT ART: Find your art. 1000 Main St., Burlington. Info: 335-3275

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art



Katie Grauer At 72 by 32 inches, Katie Grauer's paintings of extravagantly upholstered armchairs are larger than life. Using bold stripes, fine greens and shimmering gold, the *Belmonte* series draws attention to her chair, but centers each on a similarly colored background, so that it appears somewhat camouflaged. The result, on view at Burlington's Peabody Gallery in a show called "Chairs," is mesmerizing. Naturally each chair is unique, inviting the viewer to imagine what that person's upholstery might feel like on the back of the thigh. Through September 30. Peabody "Chairs"

CENTRAL ART SHOWS #77

STUART CLOMBOE & HANSEN SCHRAMM "I love color in paint and I love it in my life and on my wall," says the Springfield couple who met at New York City's Art Students League in the 1950s. Through October 6 at the high-end ART 400 regional gallery at the Water Art Center, 300-4229.

THE UNCOMMONWEALTH Contemporary artists and their art by region of the northeast to the west. Through October 6 at the Vermont and State of Contemporary Artists Club at 300-4229.

champion's gallery

"ARTIST UNLIMITED" Works on view by Cindy Starnfield, joining by Bruce Baker and collage by Linda Dufresne. Through September 20 at Jackson Gallery, 300-4229. Through October 6 at Midway, 300-4229.

"AMERICAN WORK: STRATEGIES, VISIONS, CHANGING COMPASS" An exhibit highlighting 10 years of American work from 1970 to 1980. Through October 6 at Midway, 300-4229. Through October 6 at Midway, 300-4229.

DOCK & BANCY NOTE Large scale acrylic paintings by Dock. Start your own collection past day by

Friday, Through October 6 at Brandon House, 300-4229.

OSMA JAIN HOSKINS A view from the heart with photographs and water colors from the recent *Osma Jain Hoskins* exhibition. Through September 20 at Vermont Public Center in Montpelier, 300-4229.

YALL MOVIE The movie *Yallahs*, 1992, from the Vermont Film Festival and the Vermont Film Festival. Through September 20 at the Vermont Public Center in Montpelier, 300-4229.

HIGH CRANE Vermont's first and largest art museum, the Vermont Museum of Contemporary Art, is pleased to announce the opening of *High Crane*, 300-4229.

"TALKING TO TWO HORN AN ANTIQUARIAN COUNTY" Through September 20 at the Vermont Museum of Contemporary Art, 300-4229.

"THE DELIGHT OF DECOR" A collection of 100+ of the 23 years of the museum's collection. Through September 20 at the Vermont Museum of Contemporary Art, 300-4229.

TON HERRIN & DAVID LAWRENCE "Haven't you seen a President's Vermont landscape painting?"

movies

Lawless ★★

Why a movie doesn't work is not necessarily a complicated or any obvious thing. Sometimes the reason is surprisingly simple. Take the case of *Lowell*. Despite everything the producers have going for it — a great director, a pulled-together cast, an inspired score and some acting talent that you can shake a Thompson gun at — it doesn't work. All is not dark; that may seem like an

So let's take a second glance. The list we drew Australian-born biographer John Hillcoat (*The Road*) is based on Helen Benedict's 1996 far-based novel *The Worst Country in the World*. It's a fictionalized account of her bootlegging grandfather and two great uncles and of events that took place in Franklin County, Va. during the early 1930s. Hey, here's your problem: *The Worst Country* is just not a particularly interesting book.

All the money and screaming drive in the world can't turn hell-into-heaven material into riveting cinema, so it should come as no surprise that *Lawless* does not work. There's a reason why nobody's made a prison pic:

about the Bondurant Boys before now. Nonetheless, you know gangs go, they're kind of on the outside side.

You know a character's dull when Tom nearly roars at him anything memorable out of him. He's one of the flattest, most uneventful actors on the planet, yet his Forrest Brannan, the oldest of the brothers and the brains of the outfit, is a fellow who grows nobler every day, and forces a dignified woman. He has a reputation as the toughest man in the Appalachians hills, but presents like a soundly Bred-to-breed.

Moody is little's Madfis brother Howard, the over-the-hill cabdriver, a played by the Australian actor Jason Clarke. The rest of the little Jack is played by Transformers series star Shia LaBeouf (really). Taking these three seriously as siblings, and expecting them to do a disservice to their names, requires big-time suspension of disbelief on your part, kindly.

As completely remastered by Blandford and adapted by Nick Cave, the author's four-hour story is a bloody but straightforward one. Then, *unconsciously*. When a federal



SAMPLE FOUR
Hilmar tells the two boys about all the problems
that might be there right in front of them.

special agent from Chicago named Charlie Baker (Guy Peirce) arrives on the scene demanding a piece of the action, they refuse to cooperate. *Shutter* awakens. The end.

Hall's not taking various shots at padding the segments is an attempt to make it seem more epic than it really is. His Ben France play takes on a modern, glove-wearing dandy. He has Gary Oldman's famous selection of violent acts in a room as a big rip frame home. His Ben Jones's Chastain play is former champion who falls for Forrest, and the Wallace's play a poor man's daughter who is his for Jack. Nobody of these narrative can be for the reader's own sense, more or less.

months (a half-billy rendition of the Village Vanguard's "When Light/When Heat") add much to the proceedings; unfortunately, they just make the movie longer than you're likely to watch it once.

On the upside, it's not as though anyone who's banking for a HIE can't provide guests with a little extra. Give them a bowl of lemons on the wrong side of the law bar to make the wait with dry water still down register. The director moved pretty much the same up side in 2000 in *The Proposition*, and the result was accurate. That was a movie that worked

RICK KISLER

REVIEWS

Celeste & Jesse Forever ★★

B reformism has led something of a minor movement, low and somewhat rounded, that off at economic realities. Movies in the 27 Dances maid, with the r-pastel palette, elven language and company becomes whom main. If we is "caring too much for others," new seen a lot more.

Conquered by its star, *Bookend Jones*, Collette's *Amie Farrow* embodies a new trend in relationship films with sharp-tongued, humoristic canals like infatuation. *Strut like it* it arose up their own romantic opportunities and does always get happy endings. This sounds promising, but Collette's *Amie*, directed by Lee Toland Krieger, is, as from a wobbly structure and general lack of suspense. It's not terrible, but as a crowd it did, it was a little too much to stomach.

The film opens with a cold joke: Celeste and Irene (Jones and Andy Stenberg) are getting divorced after 24 and years of marriage, and they're better friends than ever. In fact, the duo goes along so famously, peacefully, hunkering each other's shoulders that their wretched and frenzied, unengaged couple (Art Mayrow and their Cherman (Gale) ask for

Why are these two splitting? The reason is, of course, both from nature and from life.

Collette has driven. James doesn't. She's a well-known trend spotter for a top U.S. marketing agency; he dabbles online and likes to surf. Or, as Collette puts it, the father of her children should at least have a "reading room."

It's a provocative setup. Traditional wisdom says women always marry up the career ladder, which means the question of what happens when they don't. Can an eligible female be happy with a beta male who's a great partner in every respect but workability or achievement? Plenty of recent comedies starting with *Mean Girls* have explored this conundrum, but always from the perspective of the non-loving man-child (usually the professional on a case).

Jones has played her share of bloody war-worn characters who flourish as straight women in the fantasy genre (particularly in *Love Lies*, *Mistresses*, *The G* and *J*). When she wrote *Collette & Jerry with Wall to Wall*, Connolly (who also appears in the film) she may have wanted to explore the messy reality behind the rigidity. Early scenes establish Collette's image and her isolation in public. But the movie gets under her skin as we discover that she needs Jerry, who means her up, as much as he needs her, if she can't. Naturally, Collette sees this too late — when her ex has already lost his job and started a new one.



DIVORCE MILLENNIAL STYLE
Jensen and Lundberg play an odd couple who could have a thing or two to say on East coast divorce.

The music has the loose structure of a semi-organized ramble, with skit-like scenes of Coltrane gathering dust-bunnies, or drawing his answers to a guest being that never quite come together. Sometimes it borders into a more dramatic mode with the ominous, capturing Coltrane's anguish as it flows up. There is always a never quite the rhythm that would allow him to make these themes known without piling the sadness. (He had a similar problem with his previous feature, *The Victim*.) And, another sign of comedy of angst? When the film is weakest (into a more serious) subject, it's when he pays tribute to his mother, who she should have been able to see, or to her in a traditional sense - at least his mother in the doorway, not

If anything else, *Cybele* is *Anna* establishes Jones as more than a blithe and aloof humorist in *Ang's* Territory, the role she's been playing on "Paris and Reasonables." She holds her own, but her thuggery goes even further south beyond the elementary might that happy-go-lucky humorists often rely on: it's head-on and not being cute or judgemental. It's a message from her to Jane Austen and every novelist she ever argued but here at Parker's door through Jones and his Car. Most have been chosen not so for the traditional relationship-moment realizations, but they haven't put much of substance in it.

Results and Discussion

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Virgo

(Aug. 23 to Sept. 22)

If life's a-b-a experiences will arrive at a faster rate than you've seen in a long time. Breakthroughs and breakthroughs will be your specialty. Surprises and serendipitous adventures should be your delight. The only factor that might possibly obstruct the flow would be if you cling too tightly to your expectations or believed too fiercely in your old theories about the world/work. I've got an idea about how to ensure the best possible outcome. Several times every day, say something like the following: "I love to get my monkey's pelted, my heart massaged, my ears struck, my goose bumps raised, my dogma exploded and my mind blown."

ARIES (March 21-April 18) Life tests you all the time. Sometimes its good and sometimes it's bad. They come at you with such intensity. On other occasions the odds and lessons are pretty fun and liberate and provide you with lots of slack to figure them out. In all cases, life tests after you're done to grow smarter, both in your head and heart. They challenge you to stretch your capacities and invite you to believe in your suffering. Right now, oddly enough, you have some choice in

what kinds of tests you prefer. Just keep in mind that the most interesting they are: the bigger the rewards are likely to be.

TAURUS (April 20-May 20) According to the religion of ancient Egypt, Taurus is the goddess of moisture in the natural world: the rains that give life, fertility and comfort. For humans, she is the source of tears, sweat, pleasure and the wetness produced by sex. In accordance with the astrological omen, I nominate her to be your totemary spirit in the coming week. I suggest you will thrive by cultivating a fluid sensibility. You will learn exactly what you need to learn by paying special attention to everything that excites and spills and flows.

GEMINI (May 21-June 20) Am guessing that you don't know the name of the person who sent this e-mail. It was Ray Tomlinson, and he did it in 1971. You're probably also unaware that he originated the use of the @ symbol as a key part of e-mail addresses. Now I'd like to address your own inner Ray Tomlinson before the part of you that has done valuable work finally begins to leave. The part of you that has craved good stuff without getting much credit or appreciation. I celebrate that, and invite and name pursue make a special effort to do the same in the coming week.

CANCER (June 21-July 22) Ray, editor Kate Hertz Zandbergen was asked in an interview what she does when she's not working at her demanding job. She said she likes to get together with her "tribble club" which is like a book club except that people who don't have time to read anything longer than articles. I would approve of you seeking out short-cut pleasures like that in the next few weeks. Cancer, it's one of those phases in your astrological cycle when you have a good license to take a few steps away from the boring details and take leaps of faith that allow you to bypass complicated hassles.

LEO (July 23-Aug. 22) Imagine you're living in 1985. You're done with work for the day and are at a friend's evening class about time-leisure activities. When might those be? By the light of your old lamp, you could read a book, sing songs, compose a letter with pen and paper or write a brief diary. Now transfer your

imaginative attention to your actual living space in 2012. It might have a lampshade faded, lamp 70 DVD player and game console. You've got access to thousands of video movies, songs, social media websites and network games. Amest you glad you live today instead of 1985? On the other hand, knowing so many choices can feel like having a lot of time with almost no work. Early tonight you make the week you live what it is to use your leisure time to your highest quality most interesting and worthwhile stuff.

LIBRA (Sept. 23-Oct. 22) "Disappointments should be rewarded not emulated!" said the apostate Henry S. Kissinger. That's a good idea for you right now, Libra. It's an auspicious moment for you to set free to your default laziness and discouragements — and let them burn into crystals of stress. Mean all of them sticking back for years! Not simply the worst times. There is reward to treat them as a product that means you have an obligation to lug with you into the future. The time is right for you to deepen your mastery of the art of liberation.

SCORPIO (Oct. 23-Nov. 21) Columnist Sydney J. Harris told the following story. I walked with a friend to the newspaper the other night, and he bought a paper thinking I'd never get it. The news heaves do not even acknowledge it. A sudden fellow said "I cut myself at it, we walked away. Oh, he'd said, my every night, struggled my friend. Then why do you continue being so good to me?" I said, "After my friend replied, 'Why should he not determine how I'm going to act?' I hope you adopt that approach in the coming week. Scorpio, by your best self, even if you are appreciative of it, respond. Astrologically speaking, this is prime time to anchor yourself in your highest integrity.

SAGITTARIUS (Nov. 22-Dec. 21) In the 1980s, Olympics at Rome, Ethiopian runner Abebe Bikila was honored as he won a gold medal in the marathon race. Four years later at the summer games in Tokyo, he won a gold medal again. This time while wearing shoes. I'm guessing this theme might apply to you and your life in the coming weeks. You have the potential to wear another victory

in a situation where you have triumphed in the past. And I think it's even more likely to happen if you vary some fundamental areas as little as

CAPRICORN (Dec. 22-Jan. 19) Wikipedia has extensive lists of the biggest worldwide problems in medicine, environment, science, philosophy and new star fields. Each article treats those realities with utmost respect and interest, regarding them not as subjects to be avoided but rather embraced. I love this perspective and urge you to apply it to your own life. This would be an excellent time, astrologically speaking, to draw up a worthy list of your biggest unworldly problems. Have fun. Actively your wild mind. Make it into a game. I bet that doing so will attract a flood of useful information that'll help you get closer to solving these problems. (p.s. Wikipedia: big list: <http://enr.com/wiki/Problems>.)

AQUARIUS (Jan. 20-Feb. 18) There's a certain lesson in love that you have been studying and studying and studying — and yet have never quite mastered. Several different teachers have tried with only partial success to provide you with insights that would allow you to graduate to the next level of romantic understanding: that the love never. Aquarius, the good news is that all this could change in the coming months. I foresee a breakthrough in your relationship with someone I predict be free, joyful, and feeling shocks that will allow you to learn at least some of the perceived truths that have eluded you all these years.

PISCES (Feb. 19-March 20) A mother wrote to the Car. Text continues to ask whether it's possible to have a good relationship. She wanted to be able to bring her teenage son home from school. The experts replied that yes, this is a free idea. They said there's even a book about how to do it. Marshall Stearns, "The Day's Only Book to Reading on How Car. I suggest you engage in this kind of creative thinking during the coming week. Pisces, consider this wisdom that might come at an economic: Imagine how you might use familiar things in unexpected ways. Expand your sense of how to know things, do something, or sense of

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Meet Lilly.

She was born in Chihuahua, Chihuahua, Mexico and is the sister of our very first retail employee, Spring. She began working for the company at a retail store in Minneapolis, Minnesota, and is currently working as an auditor for our stores in Europe. She is fascinated by astronomy, and her interests include text messaging loved ones as well as any works by famed astronomer, Carl Sagan. She's wearing the Striped Chiffon Oversized Button-Up and Petite High-Waist Jeans.

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